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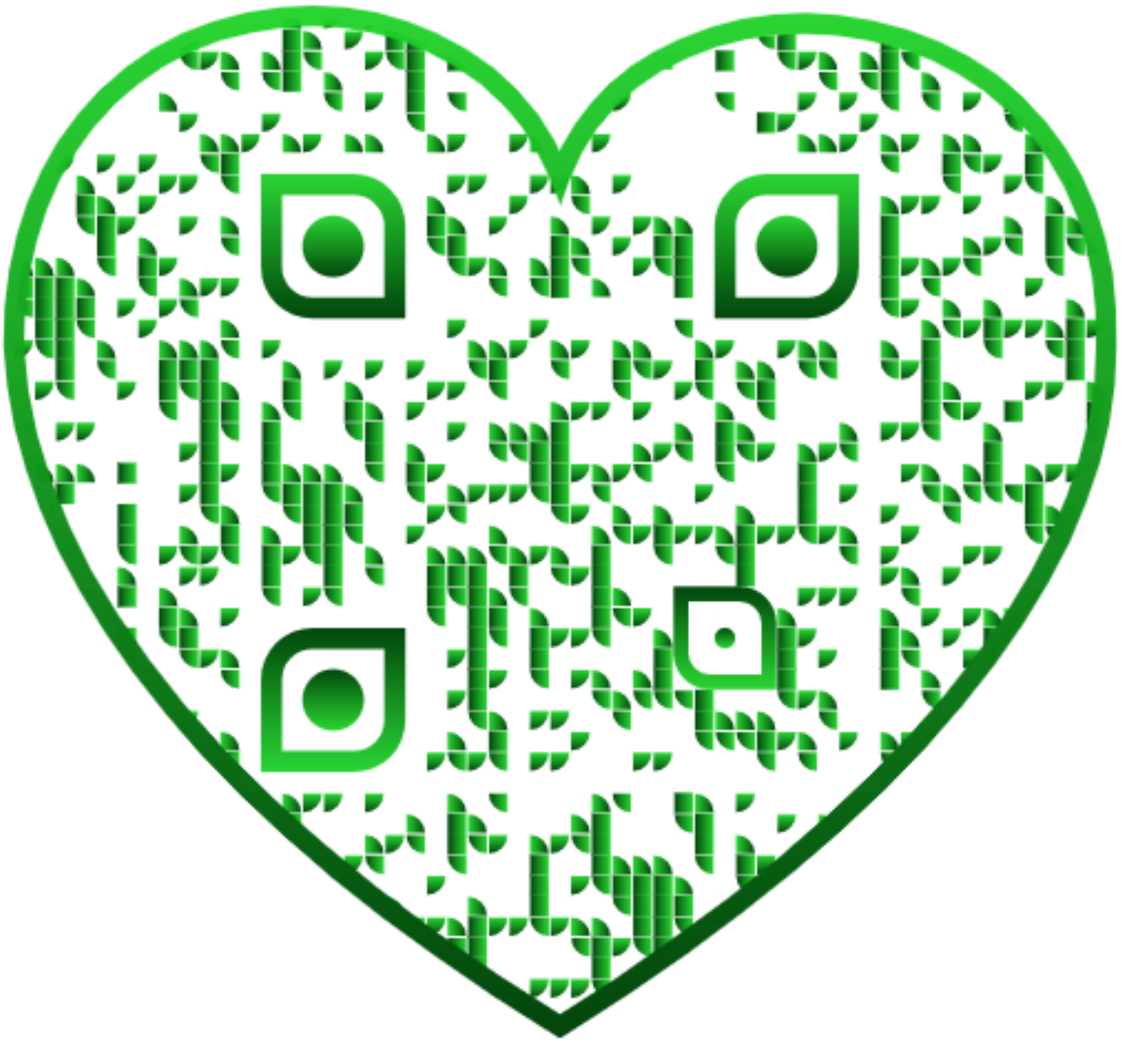

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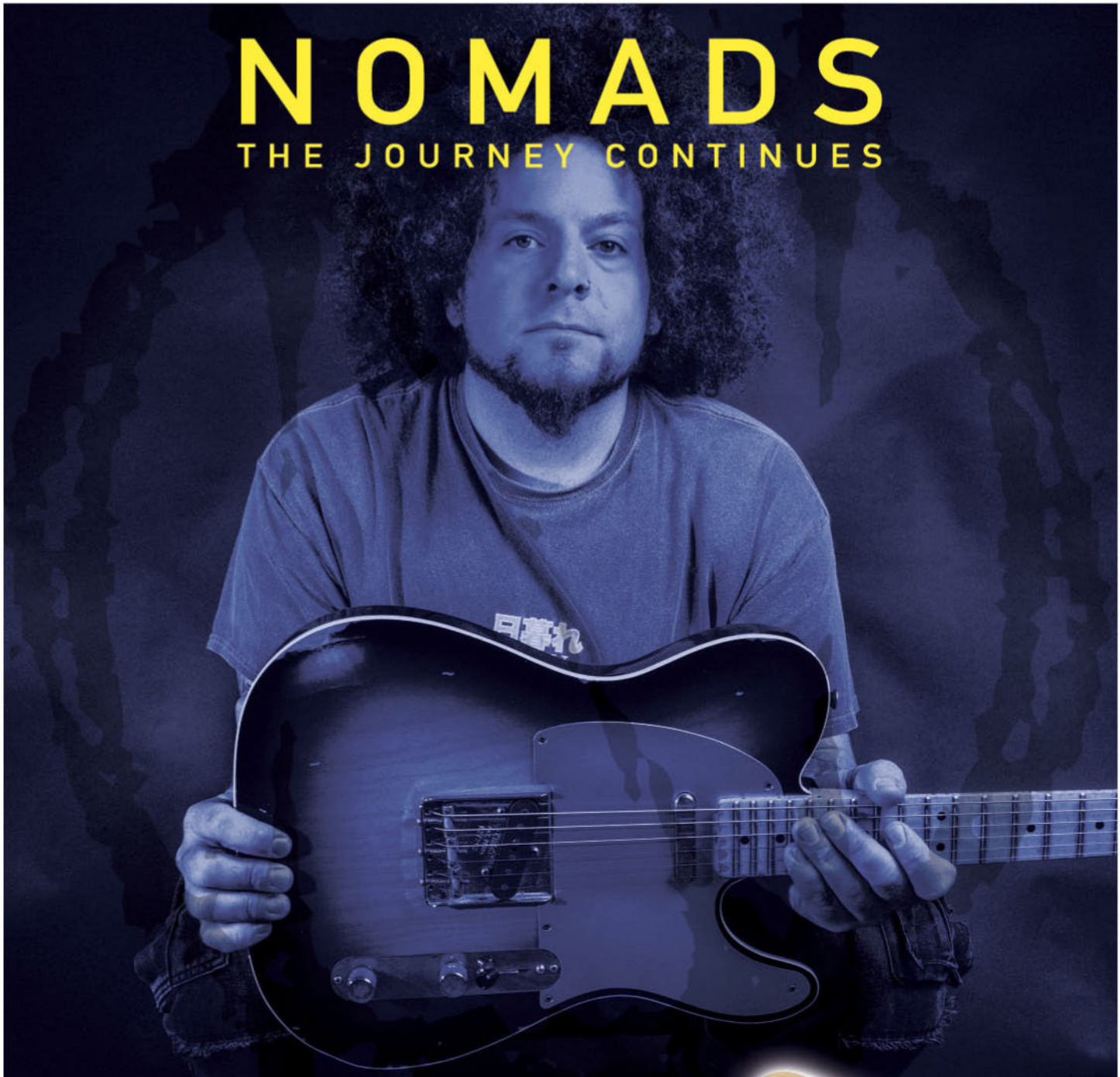

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Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on JTCGuitar.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His latest album First Light is out now on CD, iTunes and Amazon.

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WELCOME

It's almost unthinkable not to know of and/or to appreciate The Beatles. They are in many ways the fundamental core of popular music with pretty much everything that's been created since, having been influenced by them, directly or otherwise. It's a bold statement perhaps, but no group of musicians has had the success, the respect, the study and the fanbase as these four Liverpudlians. This issue, partly inspired by the new(ish) re-releases of the famous red and blue albums (the blue one has their last new song on, Now And Then), we take a look at the rockier side of the Fab Four. With five bespoke pieces to learn, you'll play their stylistic chords, riffs and rhythms plus dip into their blues-rock soloing and slide guitar trademarks. It's a vibrant look into the world's most definitive band, and I do hope you'll enjoy it.

As regards to the large T-Ride video tutorial and guitarist Geoff Tyson, I've been mulling over this idea for a few years. With only one album to their name and a few decades since its 1992 release, they could easily be considered a small footnote in hard rock's history. But I've liked them ever the mid 90s, and I remember Geoff's interview in a (now long closed) US guitar magazine where he talked about the band, while in the same issue his early guitar teacher, Joe Satriani raved about him and their music. Since then, I've found a good number of GT tutors love their debut, and GT readers too. It's looking like a solid fanbase for sure, a niche of sonic excellence for those in the know. So, I've decided the time is now - 32 years after their album's release - to present not only a lesson on Geoff's impressive style by Jamie Humphries, but the long chat I had with Geoff about the band, his playing and why a second album never happened. I hope you enjoy it and, if you've not got their debut already, go get it online. They were really something.

Talking of unique, I"d like to reference the underused approach of fretting with your whammy bar. Unsure of what that entails? Turn to page 32 to learn how Gong's master guitarist, Fabio Golfetti uses his bar to play gorgeous chords and solos.

From the massively mainstream to the notably niche, GT sure likes to cover a lot of ground and we're very happy that you're here with us for it all.

Until the next issue: keep happy, keep listening and keep playing!

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

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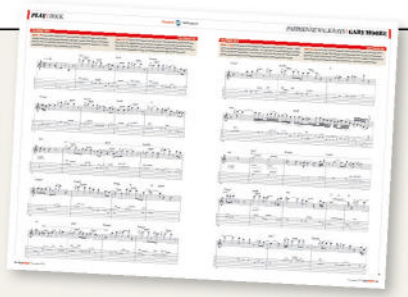
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

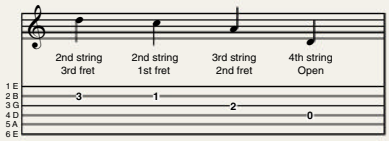
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING

Up and down picking

The first note is to be down-picked and the last note is to be up-picked.

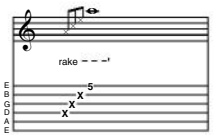
Tremolo picking

Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting

Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

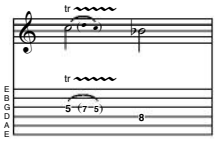
Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

FRETTING HAND

Hammer-on & Pull-off

Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

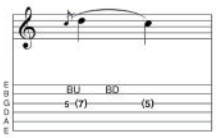
Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

Fret-Hand Muting

X markings represent notes muted by the fretting hand when struck by the picking hand.

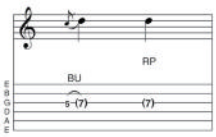
BENDING AND VIBRATO

Bend up/down



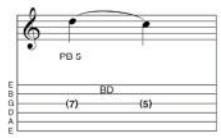
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed fret, before releasing.

Re-pick bend



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bend at the new pitch.

Pre bend



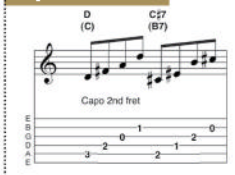
Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

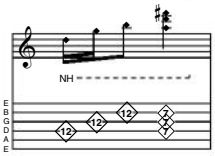
Capo Notation



A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

HARMONICS

Natural harmonics

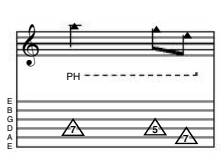


Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics

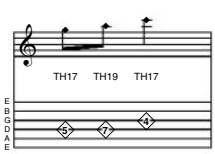
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

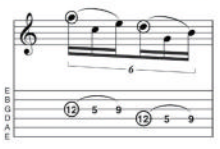
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Tap here for an audio clip to help you tune your guitar

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LARRY HULST/MICHAEL OCHS ARCHIVES/GETTY IMAGES

ASHLEY SHERLOCK

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with the Manchester based blues-rock singer and guitarist.

GT: Do you have a type of pick that you can't live without?
AS: For the longest time I've been using Jazz 3 style picks. There's a company that makes them for me out in the States and I have to make them white so I can see them when I drop them on the stage, ha-ha!

GT: If you had to give up all your pedals but three, what would they be?
AS: My pedals are all quite simple, though my favourites have to be the Analog Man Beano Boost, the Ibanez TS9 Tube Screamer, and also an old Ibanez chorus pedal I use with the setting maxed out. The others I could live without.

GT: Do you play another instrument well enough to do so in a band, and if so have you ever done it?
AS: I used to play piano as a kid and I can just about work my way round on a bass, but I couldn't swap instruments with my band, that's for sure.

GT: If a music chart were put in front of you, could you read it?
AS: Absolutely not! My bass player has the circle of 5ths tattooed on her! She's quite handy to have around when songwriting.

GT: Do guitar cables really make a difference? What make are yours?
AS: I recently got into a discussion about this with a friend of mine who runs a guitar store... We concluded that there isn't too much difference, but it's nice to have a durable one. I use the coiled Ernie Ball leads, and again in white, so I can see them!

GT: Is there anyone's playing (past or present) that you're slightly jealous of? (And why?)
AS: I'd have to say Mark Knopfler. He's always been my guitar hero and I think that's because he was also my dad's. The way he executes notes and plays with such feel is incredible.

GT: Your house/studio is burning down: which guitar do you salvage? (And why?)
AS: I have a blue Gibson ES-345 which is my go-to instrument. Gibson sent me that a little while ago and I haven't seen another one like it yet. I also have an old Gibson LG-1 from 1961 I believe, which is beat up but plays like a dream. I'd be making a dash to grab those.

What's your favourite guitar amp and how do you like to set it?
AS: I run two amps usually, an Orange Rockerverb and a Fender Deluxe. The Orange is the bass and crunch, and the Fender has the sparkly and reverb. If I could only use one amp though, it would have to be this old beaten-up Marshall JCM 2000. You can rule the world with those things!

GT: What kind of playing action do you prefer on your guitars?
AS: I drive my guitar tech mad with this, because I'm so funny about my setup. I like it low and slinky, barely fretting the string, because I find it easier to not fight it. It's less stressful to think about.

GT: What strings do you use?
AS: I only use Elixir 10-46 Optiweb strings. I have that acidic sweat thing going on so any other brand will wear out in a day or two.

GT: Who was your first influence to pick up and play the guitar?
AS: Other than my dad, of course, I'd have to say Mark Knopfler again. I have fond memories of being young and discovering his music. He is such an iconic artist. You know it's him within the first few seconds.

GT: What was the first electric guitar that you really lusted after?
AS: It has to be a Gibson Les Paul. It didn't even matter which one, but it just had to be a Gibson. I had a blue Epiphone Standard for a long time and I loved everything about that guitar. I eventually picked up a Les Paul Studio in wine red, at the time when they were still pretty cheap.

GT: What was the best gig you ever did?
AS: Wow... That's a tough one! We've been fortunate to have played a lot of cool shows and I'm currently on tour in Europe and these gigs have been insane. I'd have to say our headline show in Manchester, which we sold out just before the European tour. That was a dream come true for us.

GT: And your worst playing nightmare?
AS: I just try and stay standing and not get too nervous when I play. I try not to think about what could go wrong.

GT: Do you still practise?
AS: Absolutely, of course. When I'm home I'll stay up late and really try to get stuck into new things. The cool thing about the guitar is you can't complete it, there's always something to learn.

GT: Do you have a pre-gig warm-up routine?
AS: For guitar, not so much, really. I'll noodle on it if I'm feeling a little nervous about a particular thing we will play. But usually it's the vocal warm-ups and stretches for me. We have a band playlist and just try not to overthink about the show beforehand.

GT: If you could put together a fantasy band with you in it, who would the other players be?
AS: Oh wow! Can I say the Red Hot Chili Peppers? They're probably my all-time favourite band. As much as I'm not influenced by them in my own music, for me no band comes close to those guys.

CHARLOTTE WELLINGS

Ashley Sherlock with his 'go-to' ES-345, Orange Rockerverb half-stack and combo

GT: Present company excepted, who's the greatest guitarist that's ever lived?
AS: Again, that's a tough one to answer. For me there's a bunch out there that really do what they do so well but it's all different. I love Marcus King's guitar style, but I equally love John Frusciante.

GT: Is there a solo by someone else that you really wish you had played?
AS: Guns N' Roses, Sweet Child O' Mine! I don't care how overplayed it is, that song was the *only* song I wanted to play as a kid. The guitar solo is biblical!

GT: What's the solo or song of your own of which you're most proud?
AS: I would have to say a song off our new album, which is due out on June 16th. The song is called Dear Elizabeth, which is effectively a letter to someone I used to know. The guitar solo is pretty cool also. We had fun doing that one.

GT: What would you most like to be remembered for?
AS: I'd like people to understand where I'm coming from with my approach. I want my lyrics and songs to resonate with people.

GT: And what are you up to at the moment: gigs, album, new gear, etc?
AS: I'm currently on The Blues Caravan European tour with my label Ruf Records. When we get back to the UK on May 17th we are supporting Dan Patlansky; the new album comes out on June 16th; and then on September 15th we have a huge headline show in Manchester, with one or two festival appearances in between.

Ashley Sherlock's debut album, Just A Name, is released by Ruf Records on June 16th and is available from www.ashleysherlock.com

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***I Have No Time.***

A few weeks ago we welcomed a new baby boy to the family. Being a father is really fun, but extremely challenging in many areas, and having a second born with a daughter aged seven has given me previously unseen pressures on my time.

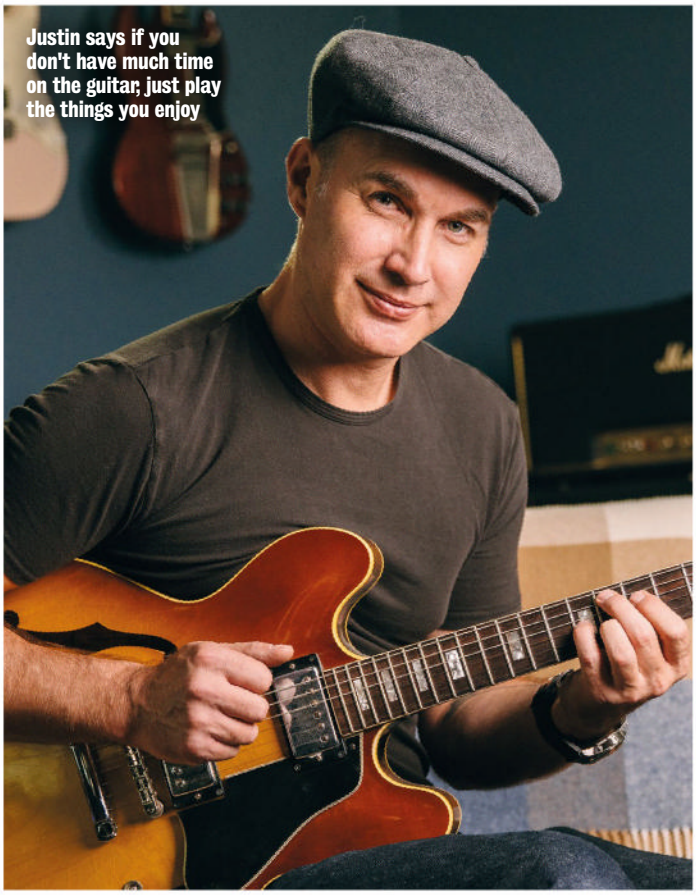
I'm in the lucky position to take time off to enjoy these early weeks, but I suspect there are many of you that have periods where quality time with your guitar is limited. So how can you keep connected to music?

First, I'd like to say that time away from the instrument is not always a bad thing. Absence makes the heart grow fonder and all that. So if you find yourself in a position where you need to take time out, don't beat yourself up about it. I've often found that my most creative and inspired moments came after a drought.

For any new parents, I would encourage you to 'introduce' your child to new music by playing guitar to them. At three weeks old I'm not sure our new boy is ready for a cranked Marshall stack just yet, so I've been mostly playing acoustic instruments to him. I started with some classical guitar, which I'd not played in ages, so it was great for me and I tell myself that he really enjoyed it. He looked like he was smiling as I stumbled my way through some Villa-Lobos etudes and Sor studies. It reminded me of how much I miss playing nylon-string and inspired me to get my repertoire folder out. So over the next few days I serenaded him with Bach, Tarrega, and Britten. Baby got exposed to some cool music, Mummy got some sleep and I got some practice in. Everybody wins!

Now I'm starting to get 'back to work' I can see a lot of blues guitar in his future. I've been working on a massive new immersion course and composing a series of Solo Blues Studies, so the little man will be subjected to a lot of that over the coming months from his bouncer. Another way that I'm keeping my musical mind active is playing piano when he's in the living room. Sure I could take a guitar up there, but I don't normally keep guitars around the house, I keep the 'work' to the studio. So when he's taking a nap and I'm on duty, I can noodle around on the piano quietly. I tried learning some lullabies but somehow I always end up attempting to play Tom Waits or The Beatles.

Keeping a connection with music is important, and that can be done on any instrument.



Justin says if you don't have much time on the guitar, just play the things you enjoy

"I BOUGHT MYSELF A HARMONICA AND HAVE SET MYSELF THE TASK OF LEARNING BYE BYE BIRDIE BY SONNY BOY WILLIAMSON"

Seems lately there have been many times I've been stuck waiting in a car for a half hour or more, and rather than mindlessly scrolling on my phone, I bought myself a low D harmonica and have set myself the task of learning Bye Bye Bird by Sonny Boy Williamson. It's an easy instrument to carry around and fun to play, so as another way to stay connected with making music, I'd highly recommend you give something like that a try.

I'd also recently bought my daughter a cool 'new age' instrument called a Hand Pan, which is a kind of drone steel pan. It's hard to make it sound bad, and there's something magical and resonant with the sonic texture it produces. My son goes into a kind of trance when I play it, completely mesmerised. The key takeaway is to make music on whatever is around and don't get too hung up on specific instruments or routines. If you're away and without a guitar but there's another instrument around, try it. What can you do with it? Is it harder or easier than you expected?

And as far as technique maintenance goes, when I have little time on the instrument I want to enjoy it, so I generally play things I like, rather than technical exercises like scales or picking patterns. But I do find that my fingers stiffen up and sometimes I can't play the things I enjoy, and so I will end up doing very brief technical exercises, primarily Major scales in 3rds, because it's a good workout for both hands and I get the synchronisation back pretty quickly. I might also stop and work on a specific phrase or passage if there is some technical problem hindering it. I think enjoying playing guitar is the most important part of practice, no matter what you aspire to. And when time is hard to find, it becomes even more important. If you enjoy running scales, or working on complicated picking patterns, do it. Sometimes I like just zoning out and playing a repetitive pattern against a metronome. It can be really relaxing, because in a way it's a kind of meditation.

So please, when you are struggling for practice time, make the most of it by playing things you enjoy. Keep the fire going so that when you have more time, you're inspired and ready to take on your next guitar adventure. Safe travels.

Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

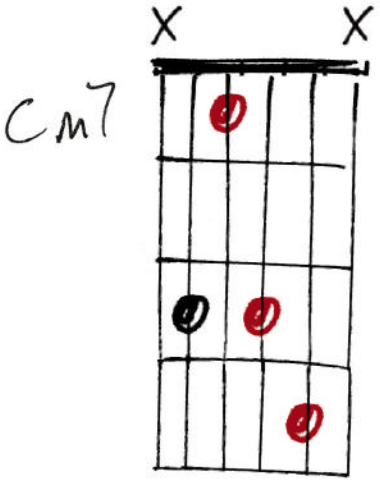
BARBARA BUELEN

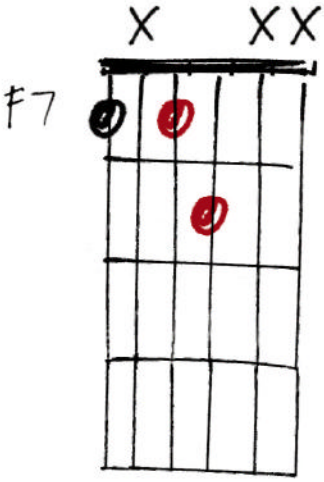
SUBSTITUTE
Jazz Voicings

WITH RICHARD BARRETT

EVEN THE MOST 'ROCK AND ROLL' AMONG US have probably marvelled on occasion when hearing the harmonic possibilities coaxed out of a guitar by the likes of Joe Pass, Barney Kessel, Wes Montgomery and Tal Farlow. While this feature doesn't claim to be the last word in how to achieve this, it should give you some interesting information, not just for chord playing, but in note choices for embellishments and solos, even over blues-rock powerchords.

Though the underlying chord may be simple, there's usually scope for adding melodic interest by superimposing more harmonically detailed ideas. Even the Blues scale contains a ♭7th, which is not present in your average blues accompaniment. We are simply extending that principle a little further, moving to jazzier pastures with this 'standard'-style chord progression of Cm7-F7-B♭maj7-E♭maj7. Let's see what fun we can have with it!



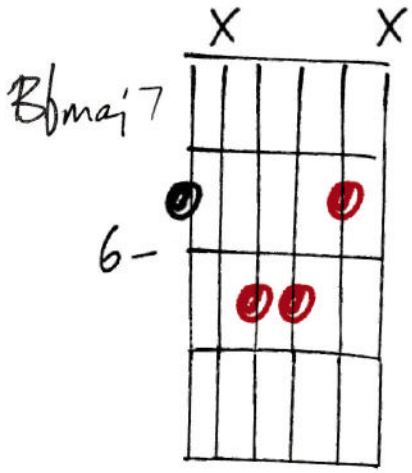


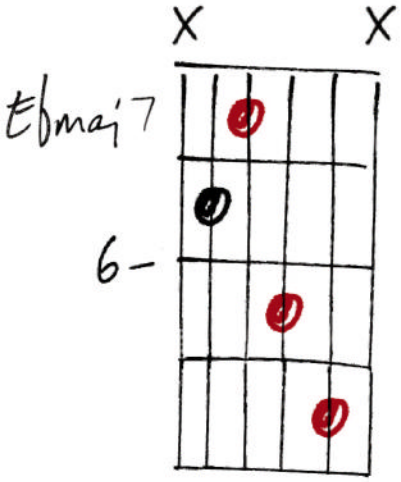
Example 1

This voicing of Cm7 is much darker and 'jazzier' than the more commonly seen Am7-style shape. By omitting the strong 5th (G) on the fourth string, the Minor 3rd (E♭) now fretted there is allowed to speak more clearly, along with the ♭7th (B♭) on the second string. To make this a Minor 9th chord, simply move the E♭ on the second string down to D on the 3rd fret.

Example 2

Stripping back this F7 chord to its bare essentials, we omit the 5th (C) by muting the fifth string, moving straight on to the ♭7th (E♭) on the fourth string. The 3rd (A) appears as usual, on the third string. This is as much about the muting as it is about the fretting, but the effect is striking.





Example 3

B♭maj7 can be played in a variety of ways, but this way of 'stacking' the notes is particularly jazzy, due to the omission of the 5th again. Technically, this could be viewed as a D Minor triad over a B♭ bass note (Dm/B♭) from a 'chord shapes' point of view, though that would be a little out of context in theory terms.

Example 4

This E♭maj7 could be extended to an E♭maj13 by simply flattening your fourth finger over the second and first strings at the 8th fret - very SRV! As it stands, we have once again omitted the 5th to allow the more delicate harmony of the Major 3rd and Major 7th to be 'front and centre'.

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Stratatouille.***

Now, here's a paradox for you: I gorra lorra geetars but I'm not a collector. With a very few exceptions, my instruments have been acquired simply to assist with the messy business of carving a crust from Life's Great Bakery. While it's undeniable that almost any iteration of guitar, be it acoustic or electric, is aesthetically pleasing, I've never viewed my instrument as neck candy (ahem), hung 'em on walls or endlessly debated the merits of Lake Placid Blue versus Salmon Pink (or Fiesta Red as it's more correctly termed by Fender).

Which segues neatly into this year's significant anniversary of the Fender Stratocaster (it's the old girl's 70th, would you believe?) - and my relationship with said model. I've owned a fair few because this guitar exemplifies the very epitome of versatility that gladdens a professional guitarist's heart, if you can find it.

First off, Practicality. It was serendipitous that the release of the Fender Squier range coincided with the offer to participate in the original West End production of Chess, a three-year stint as it turned out. It was the late eighties and I was whizzing around London's still numerous studios by day and scrambling into my evening performances of the show.

The idea of leaving an instrument permanently in the pit was instantly appealing. The main criterion was to acquire a relatively inexpensive item that wouldn't break my heart should it succumb to third party, fire or theft, if you will. I'd always enjoyed a warm and loving interaction with CBS Fender and its predecessor, Arbiter UK, and to my considerable pleasure, I emerged from the latter's West Hendon warehouse, with one of the first Squier Strats to find its way to these shores. I had parted with eighty-five of your finest British Pounds and fled before anyone at a higher pay grade saw fit to intervene.

Next stop, my regular guitar wizard, Bill Puplett. He added extra insulation around the electrics, fitted three EMG active pickups and performed a setup. Result: a noise-free guitar that sounded great, played greater, and let me sleep at nights. Er, greatest. For years after I used it whenever airline travel was involved. Its Hiscox LiteFlite case has been flung into more holds than a session musician's diary and emerged unscathed every time. Needless to say, try that with your precious Collings or D'Angelico just once and prepare yourself for heartbreak, neck break and bank break.

I had the action raised a while back and now employ it for bottleneck guitar stylings. I'm unreliably informed that these early examples are now sought after, and starting to gain monetary value. It's a funny old world, innit?

"I PARTED WITH EIGHTY-FIVE OF YOUR FINEST BRITISH POUNDS AND FLED BEFORE ANYONE AT A HIGHER PAYGRADE INTERVENED"

Mitch talks about his long and fruitful association with the Fender Stratocaster

Next: Sound And Playability. I purchased an Eric Clapton model Stratocaster shortly after their introduction, mainly because of the C shaped neck and maple fingerboard. The original Lace Sensor pickups and the active circuitry were fairly quickly abandoned and I reverted to more conventional Strat single-coils in the middle and neck positions, plus a mini-humbucker which fitted the space vacated by the bridge pickup. For ages I wouldn't leave home without it. Aside from the usual classic tones, you can even roll off some top from the neck item and fake an acceptable jazz guitar sound. Who knew?

Lastly, but not leastly: Nostalgia! I own a somewhat abused and third-hand 1962 Strat, purchased from a chap in Hastings for embarrassingly little dosh at the outset of my so-called career. The neck, with its rosewood fingerboard, all three pickups and the circuitry are original but I had the body attended to by the Fender Custom Shop, probably unwisely from an investment point of view. But back then, who knew? Nevertheless, if you happen to walk past the case it plays Apache automatically, like a pianola.

These days it lives in my studio with only occasional forays into the Stratosphere. The last time was to play Theme For Young Lovers at Shadowmania, Bruce Welch's annual Shadows tribute weekend. It's the band's 65th anniversary this year, too, and that of the Vox AC30 inspired by Hank Marvin. SHAZAM indeed!

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

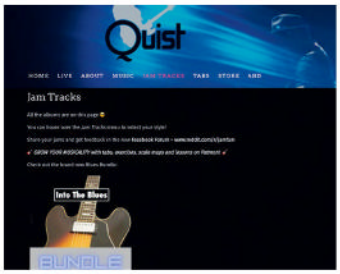
MARC S CANTER / GETTY IMAGES

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Sweet Whiskey Blues Jam (G)
We start with a sweet blues jam in G Major. Our old friend G Minor Pentatonic scale (G-B♭-C-D-F) will work, but for those sweet, uplifting vibes, try out G Major Pentatonic (G-A-B-D-E), the same five notes as E Minor Pentatonic, and add bends, vibrato, slurs, etc.

2 E Phrygian Groove Jam
Next up is a fun modal groove jam (chords: Em-Fmaj7). Use E Phrygian (E-F-G-A-B-C-D) or take a bluesy approach with E Minor Pentatonic (E-G-A-B-D) and E Minor Blues scale (E-G-A-B♭-B-D) to get going on this one.



3 D Dorian Jazz-Funk
Here we have a high-energy jazz-funk type of jam, where D Dorian (D-E-F-G-A-B C) and D Minor Pentatonic (D-F-G-A-C) are great places to start.

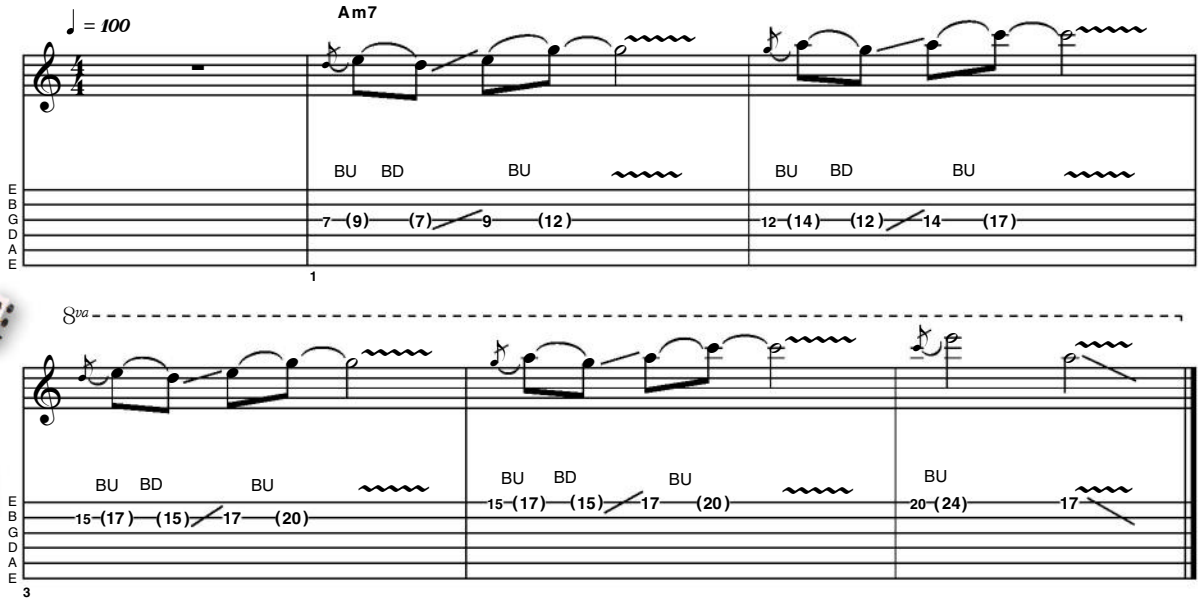
4 A Major Jam
We finish on a groove in A. A Major scale (A-B-C#-D-E-F#-G#) is good, as is A Major Pentatonic (A-B-C#-E-F#) - think F# Minor Pentatonic, but aim to resolve on good sounding notes.

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Beats is out now and you can find him on Spotify, Apple Music and Instagram, as well as on Patreon.com/QuistJam for access

PHIL HILBORNE'S ONE-MINUTE LICK

Pentatonic Legato Bending Lick

This month's lick looks at the Minor Pentatonic's two component interval bends of a tone (two frets) and a Minor 3rd (three frets). The scale used is A Minor Pentatonic: A-C-D-E-G. The first four bars are shaped similarly, comprising a tone bend and release followed by a tone slide that's then bent up by a Minor 3rd to a sustained vibrato bend. Each whole bar should be played legato and if possible using only one initial pick stroke. On paper, this looks simple but it takes a lot of controlled technique to play it in time and in tune. Paying close attention to details like the width and speed of your vibrato and how smooth you can make the transition between the released bend and the next slide will help a lot. The final bar is a bend of two tones (C-E). You might find this physically hard but do persevere. Steve Lukather, Eddie Van Halen and David Gilmour have used bends like this. As always, remember to work on other similar phrases of your own.



FAST

SLOW

ROMAN BULAKHOV

Instrumentals have supplied some of music's most evocative moments. ***Jason Sidwell*** *asks top guitarists for their take on this iconic movement. This month: the Ukrainian virtuoso whose new album, Surfing, is rich and vibrant.*

GT: What is it about guitar instrumentals that appeals to you?

RB: Guitar for me is the same thing as a vocal for the singers - the ability to tell the story, to express feelings and emotions through the music. I don't feel guitar music as only instrumental. For me this is the same art of self-expression as all other musical genres, just a little more difficult for an unprepared listener to find meanings in melodies and harmonies without words. The same as classical works, the art requires preparation to understand.

GT: What can an instrumental provide a listener that a vocal song can't?

RB: It's just a different genre, like science fiction compared to detective. I think it can broaden one's horizons to some extent. Good instrumental music is usually a bit or much more difficult than vocal songs, and therefore opens up other aspects of music perception and makes the listener immerse in harmony and follow the melody like a lighthouse leading a ship through a storm.

GT: Any tendencies with instrumentals that you aim to embrace or avoid?

RB: I have always loved modern genres and never abandoned the classics, so now I am trying to combine these styles, even come up with new ones, move the boundaries of guitar music as much as possible and it will be very cool if in the end I can publish my own personal, inimitable and recognisable style. So this is my musical goal.

Roman recorded his new album under constant threat of missile attack

GT: Is a typical song structure of intro, verse, chorus, middle eight, etc, always relevant for an instrumental?

RB: This is a classic structure that can be applied to any kind of music, even guitar instrumentals. For example, in rock ballads Gary Moore style is perfectly acceptable. But if it is modern jazz or progressive rock, then the structure will be more complicated, because the format dictates its own rules. But, of course, everything depends more on the author's imagination and capabilities.

GT: How useful is studying a vocalist's approach for creating guitar melodies?

RB: Of course it's very interesting and useful to transcribe the approach of the vocalist on the guitar, as well as the playing of the saxophone. Each instrument has its own specifics and leads the performer along its most convenient sounding path, which is why guitarists love the Pentatonic scale so much, because it's most convenient to play it on the guitar. Then the question of the appropriateness of performing, for example, vocal melismas in classic rock, or saxophone wide intervals in a neo-soul track. It all depends on the taste and literacy of the artist but, in any case, all these approaches are worth exploring.

GT: How do you start writing one; is there a typical approach or inspiration for you? Melody first? Chords or rhythm first?

RB: Usually I start a track either with a beat and bass and only then come up with a main theme and develop it around the backing track. This gives me the opportunity to make it sound more heavy, like rap music. Or vice versa, the idea starts with a guitar melody or a riff that I decorate with other instruments and the genre of the track only shows up towards the end of the arrangement, which also gives me the opportunity to create an interesting style. I believe that there is no single specific way to create music, everyone should find their own, which is why music is a complex art with many facets.

GT: What do you aim for when your performance is centre stage as it is when performing an instrumental?
RB: Hold the listener's attention, dip them into the atmosphere, be their guide in the world of music. Since I play jazz, which is a large percentage of improvisation, to reveal the art of fluency in the instrument, to tell a story, to intrigue and even give a little surprise. Concerts are an important part of my life, so I take them very seriously!

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this approach also useful for developing pace and dynamics over the instrumental's duration?
RB: I have a musical education and this is exactly what classical music teaches us: structures, dynamics, development and modulations, techniques and modulations - all these are techniques of expression and performance that make music so multifaceted. It's like a book or a movie, imagine a plot without development, which ends with nothing. You would hardly go to the cinema to see such a film.

GT: What type of guitar tone do you prefer for playing instrumentals?
RB: I play both clean and drive. Clean must be dense and soft but with the drive I work very carefully. Less buzz, more growl, that's my main rule. Also I use a semi-hollow body, because I love that specific tone with slightly protruding mids which is a very readable and well working feature for me.

"I LIKE VARIED, RICH HARMONY WITH COMPLEX CHORDS, BUT AT THE SAME TIME NOT TOO INTRUSIVE FOR THE LISTENER"

GT: Do you have your favourite keys or tempos to write or play in?
RB: I suppose not. Each key and tempo has its own characteristics, like a new map in a computer game, very interesting to explore and conquer that's why I love them all!

GT: Do you find Minor or Major keys preferable to write in?
RB: As each instrument has its own playing characteristics, in some way this leads the performer along its own path. Guitarists are very fond of Minor keys, including me, but as it turned out, Major can also sound sad, just as Minor can be cheerful. Major and Minor are like yin and yang, an integral part of music, so choosing one would be stupid.

PHOTOS: KOSTYA BOROVSKI

Roman Bulakhov with his D'Angelico Excel DC Mini Tour semi-hollow guitar

GT: Do you have any favourite modes?
RB: Last time I was stuck in Harmonic and Melodic Minor and also love the Whole-Tone scale as well, just because I practise these modes now to apply them in a non-standard way. But usually I don't think with modes when I improvise, I think more melodically, moving from chord to chord.

GT: What about modulations into new keys?
RB: I love modulations, and I like to make them imperceptibly through complex chord progressions, so that the change in key is not abrupt but still happens, especially between the main parts of the track.

GT: Do you view the backing band differently than you would on a vocal song?
RB: If we are talking about instrumental music and a band that performs it, of course, the backing band should be an accompanying element of the leading instrument, just like in vocal music, and should not draw much attention to himself until his solo part. But as I said, instrumental music is often more more complicated than vocal music, so there are a lot of solo elements in each part and in that case each musician is a separate artist.

GT: Do you have particularly strong views on harmonising melodies?
RB: Usually my melodies come up at the same time as the harmonies. I really like varied, rich harmony with complex chords, but at the same time not too intrusive for the listener. I spent a lot of time studying harmony and solfeggio as a child, and still do it today. Harmony is one of the most important tools for writing music, one note in a chord can drastically change the mood and depth of the music, so don't underestimate it.

GT: What three guitar instrumentals would you consider iconic, or have inspired you?
RB: Bright Size Life, by Pat Metheny. Extraction, by Greg Howe, and Wonderful Slippery Thing, by Guthrie Govan.

GT: And why?
RB: All of these three are iconic guitar works. The game changing tracks in my life, and I believe almost every guitarist was inspired by at least one of these tracks.

Roman Bulakhov's album, Surfing, is out now. Go to jtcguitar.com to see Roman in action, or visit @romanbulakhov on Instagram.

THE BEATLES ROCK OUT
PLAY LIKE THE FAB THREE!

This month **Jon Bishop** examines this groundbreaking group's heavier side, from early rockers up to their later, more experimental work. From moptops to rock gods!

ABILITY RATING Easy/Moderate

Info https://bit.ly/3TvS8gf
Key Various **Tempo** Various

Will improve your…
✔ Early rock rhythm and lead guitar styles
✔ Harmony and
✔ Fretboard knowledge

The aim of this lesson is to learn and apply some of the concepts behind the rockier side of the three guitar-playing Beatles. With a body of work as iconic and influential as theirs, studying and learning from their approach can benefit your own musicianship no end. The Beatles were rockers first and foremost, with influences like Chuck Berry, Buddy Holly, Scotty Moore and Carl Perkins. Blues and R&B were also key elements for their music. All three guitarists in The Beatles (John, George and Paul) went onto become fine players and their individual musicianship is often overshadowed by the sheer enormity of the group's success. Paul, although nominally the bass player due to nobody else wanting the role, was a guitarist at heart and played some of the band's best solos, such as Taxman (Revolver) and Good Morning (Sergeant Pepper). John was famed for his electric and acoustic rhythm work, but his lead style took centre stage on tracks like Get Back, Yer Blues, and The End jam.

George's official role in the band was as lead guitarist, contributing memorable solos on songs like his own Something, plus All My Loving, and Happiness Is A Warm Gun.

As a vehicle for our studies, we have recorded five contrasting performance tracks complete with full tablature. These are all in guitar-friendly keys, and the chord progressions are moveable to any key once you have them under your fingers.

Our first track is inspired by John and George's rhythm guitar work on songs like Paperback Writer and I Saw Her Standing There. Example 2 takes a look at Paul's lead style on numbers such as Taxman, and also draws inspiration from classics like Drive My Car and I Saw Her Standing There, with example 3 nodding to John and George's rhythmic interplay on Come Together and I Want You (She's So Heavy).

Our fourth example examines Paul's lead work on tracks like Sergeant Pepper's Lonely Hearts Club Band, and his and George's slide guitar on Drive My Car and Run For Your Life. In fact all three of The Beatles' guitarists recorded slide guitar parts at one time or another, and George more or less made a career out of it, post Beatles.

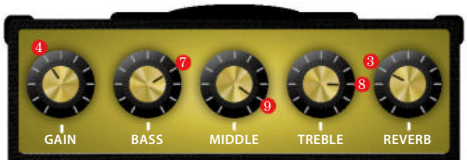
Our final example takes its influence from George's electric 12-string Rickenbacker work on early tunes like I Call Your Name, and John's notable riff playing on songs like I Feel Fine. The combination of catchy riffs and rhythmic chord stabs is very much a Beatles trademark and provides the backbone for these examples.

Once you have played through the mini pieces and been through the jam tracks, why not try composing your own songs using some of your favourite Beatles techniques. Have fun with your ticket to rock!

The Beatles larking around at the time of the Sergeant Pepper sessions

JOHN DOWNING/GETTY IMAGES

NEXT MONTH *Simon Barnard takes a look at* ***Riffs, from the 50s to the noughties!***



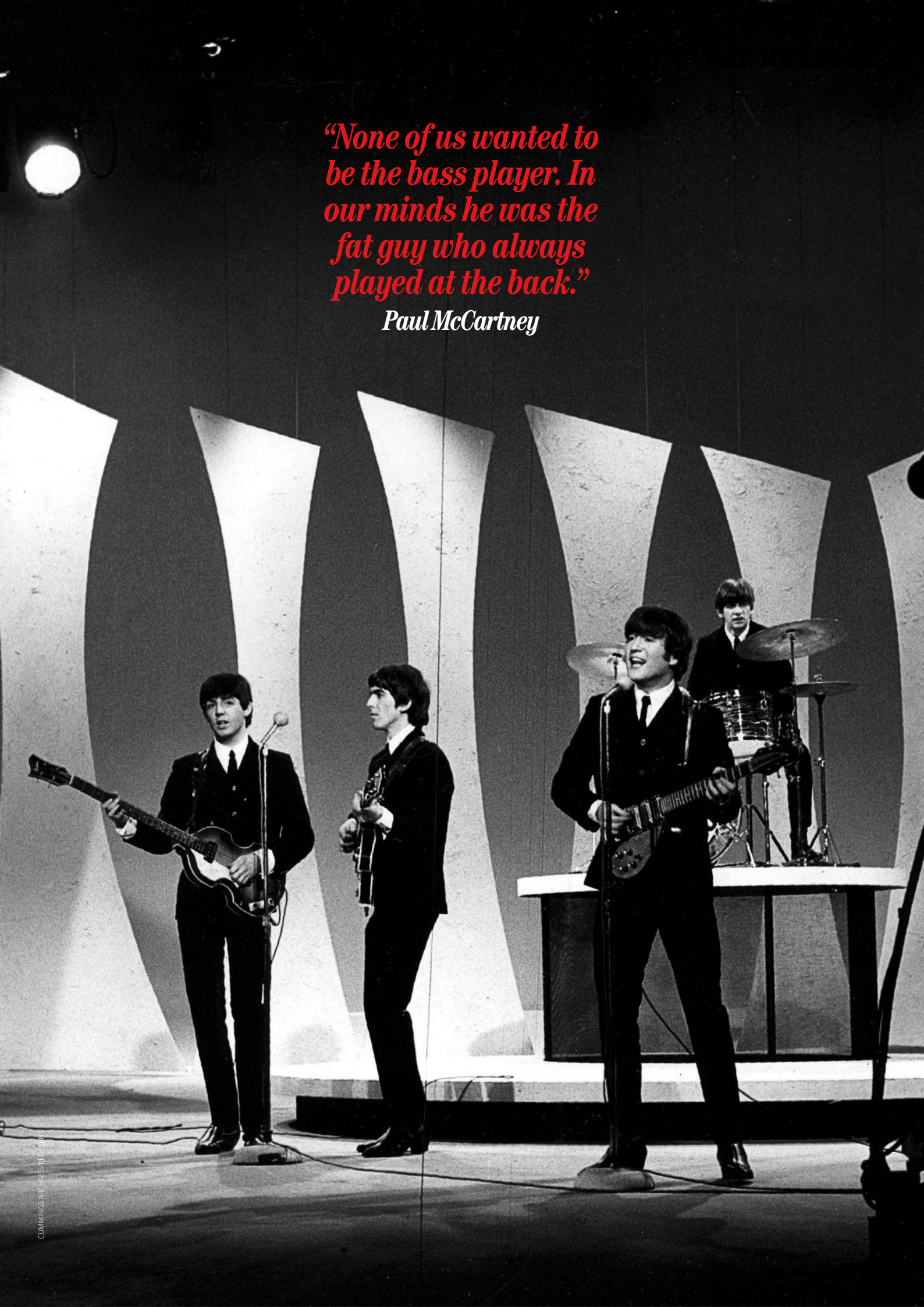
Get the Tone

The Beatles were there at the dawn of overdrive and fuzz, so a bit of fuzz will help to coax those iconic lead tones. The basic sound is a clean amp turned up loud but it's worth boosting the highs for a bit of extra bite. For the electric 12 string tones we used a James Tyler Variax guitar. If you don't have access to either, experiment with a bit of light chorus or phaser.

TRACK RECORD Beatles recordings are littered with super rock guitar work. For starters, check out albums like Sergeant Pepper's Lonely Hearts Club Band, Rubber Soul, Let It Be, and Abbey Road for inspiration. For a career overview, the greatest hits compilation 1, features all the group's number one singles and is an unmissable listen. The red and blue compilation albums have also recently been remastered.

"None of us wanted to be the bass player. In our minds he was the fat guy who always played at the back."

Paul McCartney



CUMMINGS ARCHIVES/REDFERNS

PLAY BACKING

VIDEO & AUDIO https://bit.ly/3TvS8gf

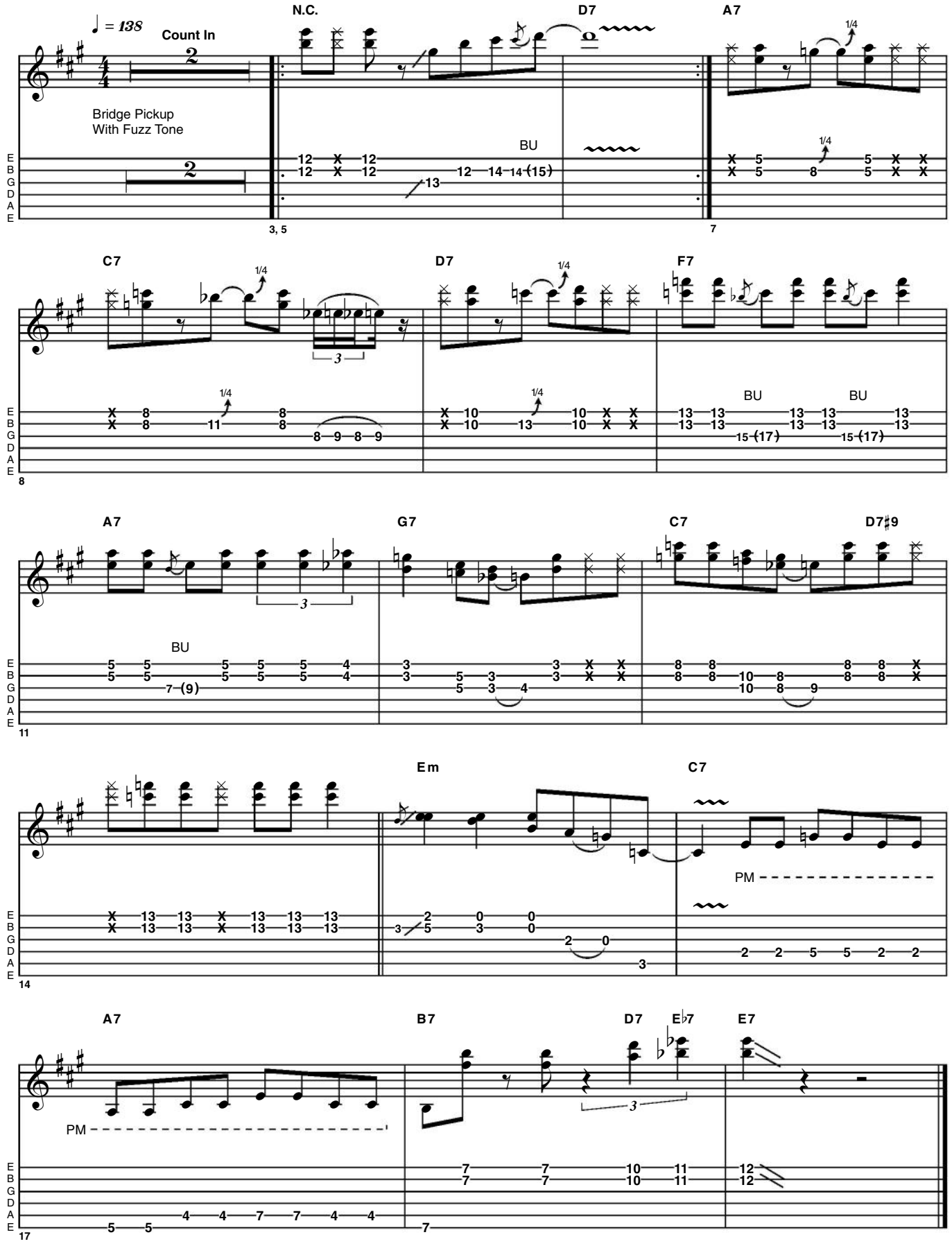
TRACK 1 JOHN & GEORGE'S RHYTHM STYLE

Our first track, inspired by John and George's rhythm on Paperback Writer and I Saw Her Standing There, starts with a single-note riff punctuated with D7 chord stabs. The combination of riffs and stabs is a Beatles trademark. The A7 chord shifts up a Minor 3rd to C7 then the D7 moves up a Minor 3rd to F7. Classic Beatles fare. The D7#9 is particularly effective for chord stabs. The track finishes with some signature ascending chords played in a quarter-note triplet rhythm.

PLAY BACKING

TRACK 2 PAUL'S LEAD STYLE

Our second track is inspired by Paul's lead work on songs like Taxman, and also draws inspiration from classic rockers like Drive My Car and I Saw Her Standing There. As no single scale will fit over these chords it is easier to establish a motif that can be moved around to follow the chord changes. To keep the interest up the basic motif can be changed and developed each time it's moved, in a structural question and answer fashion. It's an approach The Beatles used a lot.



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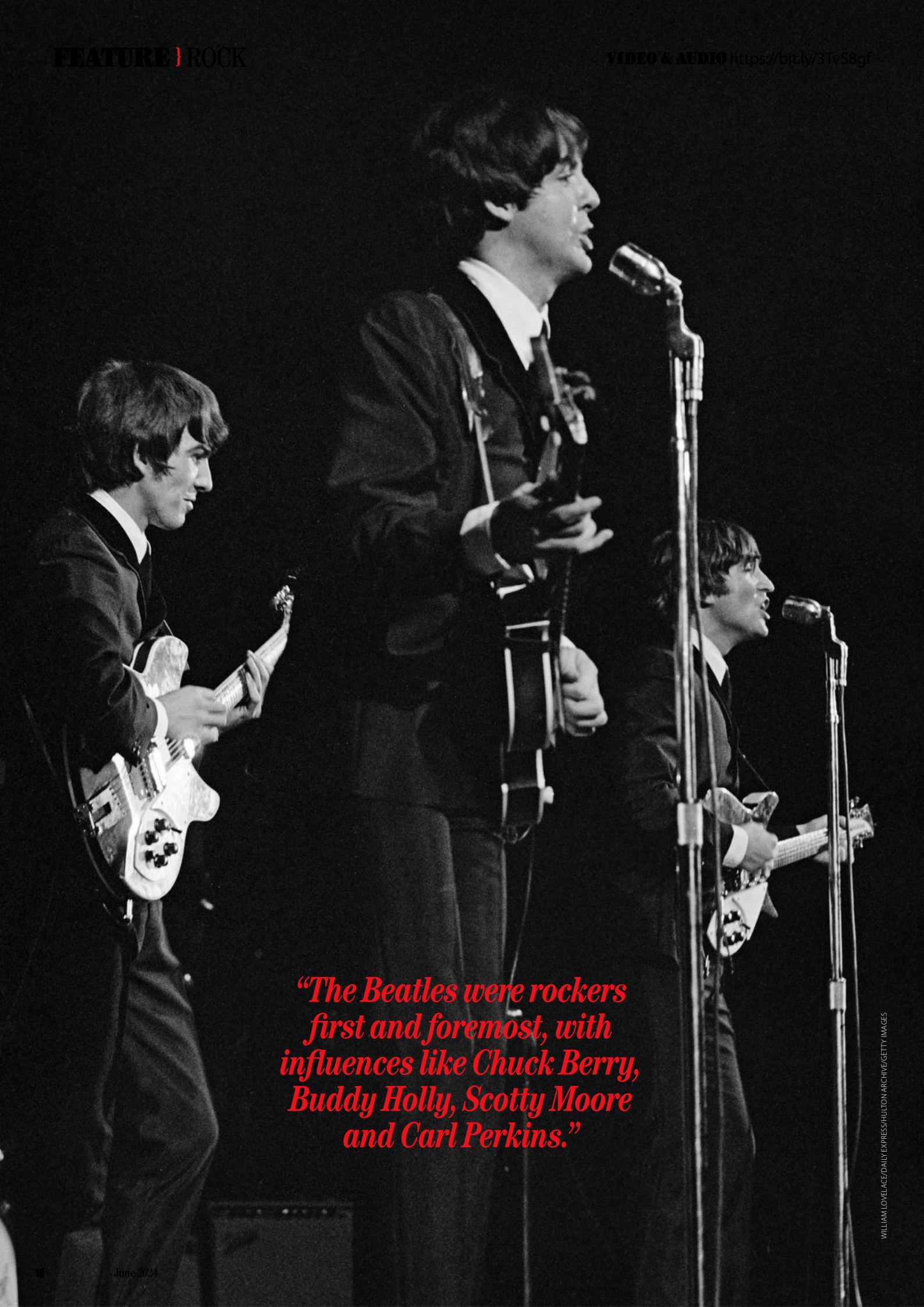


"The Beatles were rockers first and foremost, with influences like Chuck Berry, Buddy Holly, Scotty Moore and Carl Perkins."

WILLIAM LOVELACE/DAILY EXPRESS/HULTON ARCHIVE/GETTY IMAGES

PLAY BACKING

TRACK 3 JOHN & GEORGE'S RHYTHM STYLE PART 2

This looks at John and George's rhythm work on tracks like Come Together and I Want You (She's So Heavy). The tempo is a little more relaxed and we again use the tried and tested idea of alternating riffs and chord stabs. The C7 and D7 chord stabs are played slightly short by lifting the fretting pressure off just after the chords are strummed. This was the band's default method for filling out the rhythm track, right from the early days when one guitar would be an acoustic.

PLAY BACKING

VIDEO & AUDIO https://bit.ly/3TvS8gf

TRACK 4 PAUL & GEORGE'S SLIDE STYLE

This looks at Paul's lead work on tracks like Sergeant Pepper's Lonely Hearts Club Band, and Paul and George's slide work on Drive My Car and Run For Your Life. We'd recommended wearing the slide on the fourth finger of your fretting hand. This way it's possible to move between playing the lead fills and slide licks. A biting overdrive tone works best here, so select the bridge pickup and dig in hard with your pick.

PLAY BACKING

TRACK 5 GEORGE'S 12-STRING STYLE

Our final piece takes influence from George's electric 12-string guitar work on tracks like I Call Your Name, and John's riff work on hits such as I Feel Fine. The idea is to establish a catchy riff and then move it around to fit the chord changes. The 12-string electric guitar helps to create an authentic vibe, but it's not essential for you. This type of jangley riffing would become highly influential in the indie guitar world later on with bands like The Smiths using it often.

GEOFF TYSON

For numerous 80s/90s rock fans, T-Ride's debut album from 1992 is a sparkling jewel in the hard rock genre. While the trio only released one album, its blend of huge vocals, sophisticated band arrangements, unique chord changes and precise guitar performances still stands strong today. **Jason Sidwell** caught up with the band's guitarist, Geoff Tyson to look back at the album that put his name on the map of virtuosic rock guitar playing.

Early Days

How old were you when you had lessons from Joe Satriani?
GT: I met Joe when I was 13. I had one lesson a week with him for the next few years. I'd go to his studio after school and wait around until he was done yelling at his other students. I played everything he showed me constantly so I think I was the only student that he never got angry at. He once called me his 'shining silver lining' in his teaching routine because everyone else sucked so much. Soon after starting, he scheduled me at the end of his teaching day so he could spend more than one hour with me. Frequently, our lessons would continue long past that first hour, just jamming and being crazy. We all know Satriani from his recordings, but there is really nothing like sitting in a room with him. He is astounding in ways that you can't imagine.

How long did you have lessons with Joe for?
GT: It was close to three years, but he is still a source of expert advice for me to this day.

What areas did you cover with him?
GT: MUSIC! Joe was like the Buddha sitting on top of the mountain. He never spoke in absolutes. There was never a 'right' answer to anything, but rather a 'how would you explore this thing?', or 'How would you develop the skills necessary to teach yourself?' aspect to his teaching. He never said there was a process while doing things, assuming that the music of the future would come from pupils without boundaries. So we explored all the typical scales and shit, but it would always be with a 'question everything' and 'make it your own' aspect. I remember coming to him once with a song I had written that shifted from Major to Melodic Minor, asking him if that was an acceptable songwriting technique. He was overjoyed with it because it was so weird and beautiful and new. Joe always inspired me to seek out new and different aspects to the infinite possibilities of music, always making me twist the easy and typical in ways that it would be my own.

Joe was quoted as saying you had 'great hands, extremely fast, clean and tight' and were a 'well-disciplined player'. What do you attribute your skills too?
GT: I have BIG hands. So a lot of the physical aspect of the instrument was really easy for me and I got good very quickly. Satriani once said to me 'I have to constantly remind myself that you've only been playing for six months, because you have so far exceeded what is typical.' Early on, Satriani showed me Allan Holdsworth's playing on the Bill Bruford albums and he illustrated how Holdsworth would stretch out his hands to the limits to achieve crazier interval relationships. So because I could, I had to do that too. I wanted to use that physical feature to play things so ridiculous, that no one would be able to copy them.

What aspects of Joe's teaching still affect you?
GT: Everything, really. All the literal things like scales, theory, and technique as you might imagine, but it was the philosophical things that have transcended the guitar and found their way into my production, songwriting, and even singing styles. Joe wasn't training me as a guitarist, he was training me as a musician.

The Band

How would you describe T-Ride?
GT: Imagine George Clinton falling down the stairs with Eddie Van Halen punching Freddie Mercury in the balls. Tadaaa!

How did the three of you get together?
GT: I met Dan Arlie and Eric Valentine when they opened a small, budget recording studio in Silicon Valley around 1985. I went there to record a demo for my first band and Eric was the engineer. He mentioned that he had a band and wondered if I might like to play some guitar on some songs they were working out. Dan would wander in and out during the sessions sometimes and he had such a big personality, leather jacket, bleach blonde hair, and he was a serious charmer.

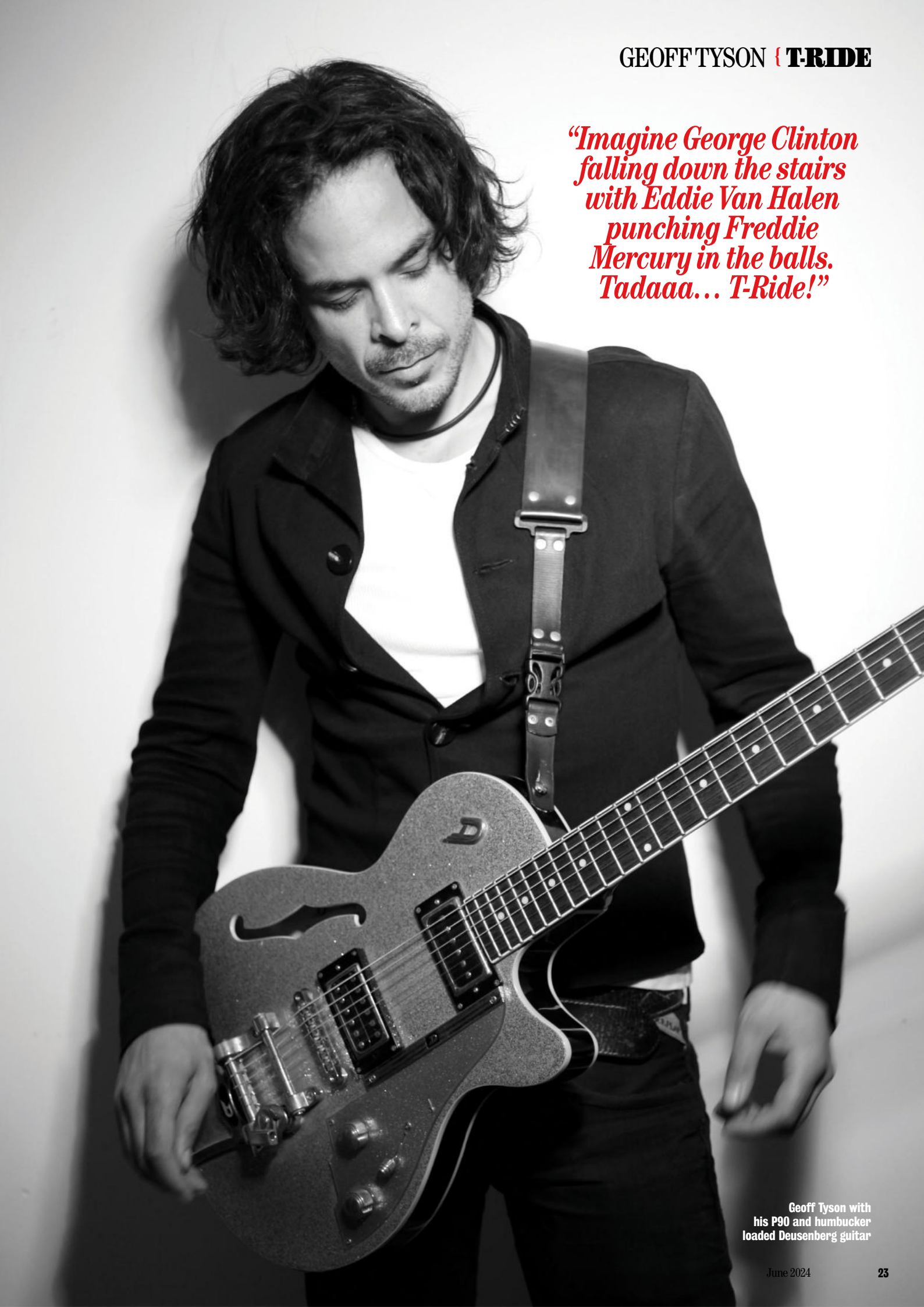
Joe Satriani thought T-Ride were an 'amazing band with a hundred albums in them'. Why didn't a second album happen?
GT: It was a combination of things. The music industry had changed drastically away from metal and, although we weren't a typical metal band, we were lumped in with that genre because of the way we were marketed. Cost cutting at the record company pushed us away from the major labels and our management suggested we go with a smaller label and continue working and touring like that. I thought it was a good idea, as we had the recording studio already built and didn't need a big budget for making music. I loved touring! I was with my best friends, and I felt like I could do it for the rest of my life. But for them it was different. Eric saw better opportunities as a producer and there was no way he would let a touring band interfere with this other career path. And then with Dan, I think he hated touring. In the end, those differences were exacerbated which made the whole project impossible.

Songwriting

What was the typical approach for the songs; did bassist Dan bring in the songs and then the three of you arranged them?
GT: Dan had the chords and melodies beforehand and would bring them to us using a little Casio keyboard and some chicken scratch notes on a napkin. Eric translated those into a demo using MIDI and then we'd expand on them from there.

The album is known for not having any featured guitar solos; was this deliberate?
GT: We were creating this album from 1985 or so, and so we had no real perception of how the music business might change. There weren't many intentional production or arrangement concepts that reflected pop trends aside from maybe the image. We had

"Imagine George Clinton falling down the stairs with Eddie Van Halen punching Freddie Mercury in the balls. Tadaaa… T-Ride!"



Geoff Tyson with his P90 and humbucker loaded Deusenberg guitar

no idea, as most bands at the time, that grunge would annihilate the entire concept of rock-out-with-your-cock-out style music. The sparse solo concept was Dan's, as this was just how music made sense to him.

Many of the songs have a swing feel, unique in hard rock genre. What do you attribute this to?
GT: That's all Dan. Every note, every rhythmic expression, and every emotion was dictated by Dan, filtered and expressed though Eric, and then to me. Dan has a sense of rhythm that, even to this day, I have never seen equaled in any musician. It's something about the way his mind works. He would hear rhythmic patterns in random occurrences like traffic or coffee machines that, once he pointed them out, would be extraordinary. He experienced rhythms like someone with synaesthesia. It took me a long time to groove like that since my background was mostly classical and I hadn't been exposed to such things.

T-Ride were harmonically more advanced than most other rock bands. Is this a result of broad influences and/or music education?
GT: I have no idea. Dan is just fucking crazy (the good crazy). He hears things differently than normal people. While we were making that record, he was so profoundly bored with most modern music that it actually made him angry to hear it. In a different time, Dan would be recognised as a legend like Zappa, Tchaikovsky, or John Williams.

The Songs

Zombies From Hell

The rapid fire arpeggio section just after the big Lydian chords section really grabs the listeners' ears. How did you play it?
GT: Guitarist Steve Ouimette and I both recorded a version of this intro. Both were good, but in the end, the version that Steve played is the one that made it to the final release. His was more emotional, while mine was more technical. I think they made the right choice - Steve is astounding.

Later, there's a funky chord based guitar segment that has a lot of clarity considering the use of distortion. What prompted this?
GT: We struggled in the studio for a long time to try to get distorted electric guitar tones to represent complex chordal structures without sounding like mush. They had the idea to do a 'chord solo' and this was the result. The definition comes from muting the chords on beat, keeping space between them, giving it a tight feel.

Backdoor Romeo

Joe Satriani said of this song; "it's got really strange chord changes, elements of musique concrète flown over an incredible groove. It's got rhythm guitar stuff where you go 'What?

"Grunge would annihilate the 'rock-out-with-your-cock-out' style music"

How is he doing that?' ". So how did you do it?
GT: Dan would come in with a chord progression, and a rhythmic template for each instrument. The drums, bass, and guitar would frequently syncopate around each other, creating complex rhythms that would be expressed by the combination, like the different elements of a drum beat. Eric would turn those parameters into tonal expressions and then when my parts came, the rhythmic and chordal elements were already composed and just had to be translated to the guitar.

As regards 'guitar moments' there is the two-bar chord plus legato descending flurry before the first chorus and then the outro's E Minor Pentatonic/E Blues scale rapid lick that accelerates then slows down.
GT: These parts were treated like drum fills, with rhythmic patterns written as part of the composition. They'd have a part that went from fours to eighth-note triplets, to triplets then to 32nd notes and then they'd tell me to express that according to the chord structure. It had to be intense.

Ride

There are great percussive strums in the choruses. How much funk did you play when you were young?
GT: I discovered P-Funk when I was 17 and was playing with some church-trained dudes. But that percussive part was inspired more by James Hetfield and his insanely tight rhythm parts. While playing and singing those vocals live, I found it a bit impossible to syncopate my right hand while singing those vocal rhythmic details, so I found that if I picked the root note syncopation on the fifth string, and then hammer on the chord on the fourth and third strings without picking, somehow that made more sense to my brain. There is a lot of this technique on the song Bone Down as well. Also noteworthy on this song is a hex pickup we had. It was mounted in the Charvel and it had a separate output for every string. For those weird chords, we found it difficult to get definition with a standard amp tone, so those six outputs were routed to six Tube Drivers and allowed for better note separation.

You And Your Friend

Are you using an EBow for the Robert Fripp-esque chord pads in the verses?
GT: Yes, exactly! Eric insisted on using the guitar for everything, even when it would have been much easier to do it with a synthesiser. Those parts were multi-tracked EBow for the album and then live, we had a harmoniser that would apply the chords to the single EBow note I was playing.

I Hunger

This swing groove song features a huge flanger effected rhythm guitar, reminiscent of Eddie Van Halen (Unchained, And There Cradle Will Rock). As with many of T-Ride's songs, your busy syncopated rhythms are tightly linked to Eric's drums; was this instinctive or consciously done?
GT: This came from a crazy experiment that Eric and Dan did without me. For the verses, they had a gate on the microphones for the guitar amp that was triggered by a

sequenced part that emulated the different parts of the drums, so that the gate would open only when it was triggered by the computer. I believe that, although we tried many times to better it with better guitar tones, the part that made it on the album was Dan, playing with a nickel instead of a guitar pick, through a shitty solid-state Marshall amp. We tried, but couldn't get the vibe better than that original experiment from Dan.

Can you explain the legato flurry halfway through the song as it's very exclamatory!
GT: Dan and Eric said: "Play as ridiculously fast as you can play in this tiny short segment. Make it insane and cohesive. GO!" I played something and they said "faster!" until it was as it is.

Luxury Cruiser

Is this in drop D tuning?
GT: Yes, the sixth string was dropped to D.

In the 'heavenly interlude' there is a fast background arpeggio figure. Assuming it's guitar, is that played with string skips and tapping or sweep picking?
GT: This is sweep picking with tons of digital delays on it so it created that dreamy vibe that you hear. For me, with sweep picking, it's easier to accentuate certain notes than with string skipping.

Coming out of that section there is a two-bar section that is slightly disorientating, not least with some impressive Diminished arpeggio playing. How long would moments like this take you to create?
GT: These parts were all created in the moment, recording every take. The chords and rhythmic parameters were pre-defined and so I just had to make it work in such a way that I could play comfortably on stage. That was always a factor when recording. I could have done something more ridiculous, but I was always conscious of the fact that it would have to be represented live at some point.

Hit Squad/Bad Girls & Angels

Your flanged distorted tone is back on these two tracks; do you have to clean up your distortion with the guitar's volume control to maintain clarity when using a flanger?
GT: The rhythm part on Bad Girls is played by fingerpicking, and hammer-on chords. The important technique on both tunes is how the notes are muted on the beat. Using that technique, it's much easier to manage the messy distortion tone and keep it tight. Also, I believe we used the hex pickup on the Hit Squad chords. I could be mistaken.

> *"These days I like small and light. I hate carrying and loading gear. So give me a nice combo like a Matchless or an Ampeg and I'm happy!"*

Bone Down

The only instrumental on the album is a rhythmic tour de force; big flanger tone, super tight clipped rhythms, triplet exclamations, precise harmonics, unique chord changes and some crazy tapping/arpeggio moments. How did this piece come about and why no 'big solo'?
GT: We needed one more song last minute, as the album was too short. Dan hated the idea of traditional 'solos' in songs, but he loved hearing well played guitar and wanted craziness reflected in a variety of style choices. Their mantra was "never a boring millisecond". So we strived to make sure that every single moment was interesting from a harmonic, rhythmic, or stylistic perspective. There is one part in the song where I am fretting the chords, and Eric is hammering on the strings with his drumsticks to create a completely inhuman rhythmic vibe (actually, thinking about that now, I don't know why we didn't do that live. That would have been epic...). So the whole song is a guitar solo, just using a variety of techniques to keep every millisecond interesting. And for the record, I don't ever use tapping. T-Ride was the product of the combination of an insane musical genius, combined with a brilliant technical mastermind. They often said, "if there will ever be a solo on a T-Ride album, it would have to be the best solo ever done." There were some trials with this on the second T-Ride album, but I've never heard final mixes of those tunes.

Fire It Up

There are some clean guitar tones in the verses. Although it's not a ballad, the unique chord changes benefit from that tone. Is that why you chose it?
GT: This song had maybe five or six versions of it before we settled on this one. It had different grooves, different guitar approaches, and none of them really 'rocked' like we felt it should have. The clean verse tone allowed the song to grow dynamically into the chorus when the distorted guitars came in.

After the chorus and the distorted guitar change, there is a very funky section with syncopated chords.
GT: The important thing was for the guitar to syncopate against the bass in a certain way. Think of it as a drum solo, but with different instruments.

Heroes & Villains

This is a very moody song where the guitar is a precise part of the arrangement with no 'spotlight' moments.
GT: The moody beginning is a pedal steel guitar. It switches to a standard electric guitar on the first chorus. Then on the verses, the guitar is played softly with a palm mute to keep the dynamic low. So one electric guitar tone for all.

Gear

What guitars did you use on the album?
GT: I had two Gary Brawer custom Strat-style guitars and one cheap Charvel with a PAF humbucker in it. Also a pedal steel that I don't even remember any more!

What amps?
GT: JCM 800, Peavey 5150, and early on we had some solid-state Marshall combo, but I don't remember which.

What effects?
GT: The Dunlop Rotovibe and ADA flanger are the main ones I can remember. There was an octaver pedal too which, although I remember it had colourful buttons and a silver faceplate, I don't actually remember which model it was.

Do you have any particular favourite gear leanings these days?
GT: Now, I like small and light. My least favourite thing about live concerts is carrying and loading gear after the show. So give me a nice combo amp like a Matchless or an Ampeg and I'm happy. Those little amps can pump out a great tone without making the live sound engineer hate you for your stage volume!

MASTERCLASS
Geoff Tyson and T-Ride

VIDEO

Tight syncopated riffs, dramatic chord progressions, and slippery legato lines, are all part of Geoff Tyson's impressive and unique style. By **Jamie Humphries.**

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3TvS8gf
Key Various **Tempo** Various

Will improve your…
✔ Syncopated riffing
✔ String skipping
✔ Legato and fast phrasing

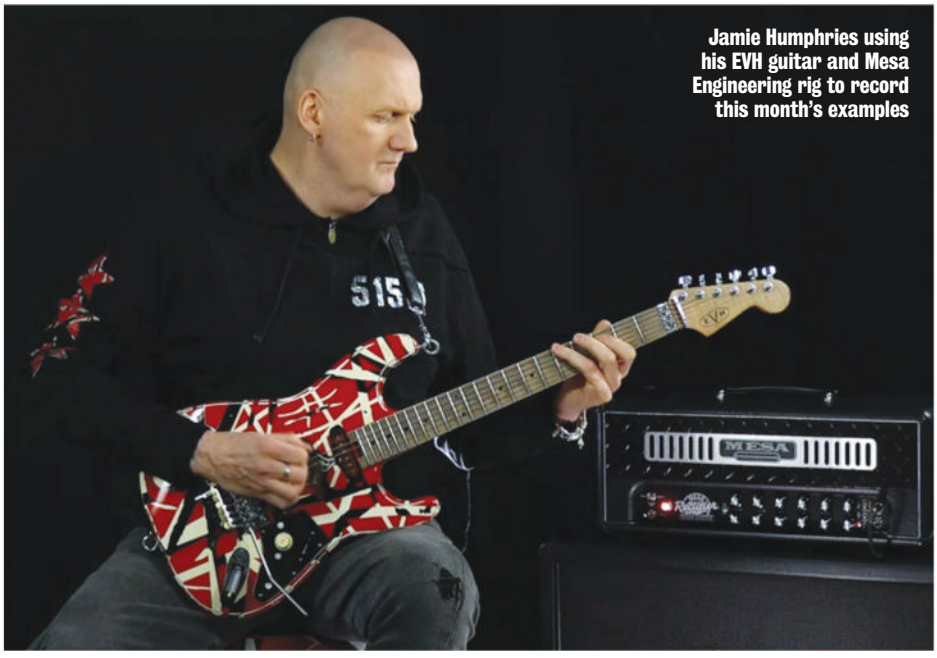
T-Ride is one of those bands that sadly didn't gain the fame it deserved. And possibly like that fellow three-piece outfit Kings X, was a band hard to pigeonhole stylistically. The group featured tight syncopated grooves, rich vocal harmonies, dramatic and unorthodox chord progressions, and immaculate production.

The band's debut, and tragically only album was released in 1992, at a time when we witnessed a huge shift in rock. But unlike many of the 'hair' bands that fell victim to the grunge movement, T-Ride had everything that the eclectic rock fan would love. I was introduced to them by my old teacher Phil Hilborne, back in 92. And while I was inspired by the guitarists of the 80s, was always searching for bands that were musically more advanced, not just with their playing, but with their compositions. I absolutely connected with this album. You could hear elements of guitar-driven metal, plus the virtuosic side of the instrument, but fused with the vocal harmonies of bands like Queen. Or you'd hear Tom Waits inspired spoken sections over pseudo jazz chord progressions.The guitar playing was exceptional, a rhythm guitar masterclass. Insanely tight, syncopated grooves, incredible chord progressions and advanced use of harmony, and not your typical chord harmony heard in the rock music of that era. Another standout of the album was the lack of traditional guitar solos. The guitar virtuosity was always understated, with only sporadic six-string pyrotechnics. It wasn't in-your-face, and it left you wanting more.

Geoff Tyson was one of Joe Satriani's high-profile students. Satriani said that Geoff was one of two students who 'graduated' from his lessons, the other being Steve Vai. Geoff's playing on the T-Ride album is insanely good, and demonstrates a deep connection with the instrument. His rhythm was incredibly tight, yet had groove. The chord progressions were far from static, with chord voices shifting around the next. Geoff would build parts around partial chords to outline the harmonic changes. He would also use Dominant, Diminished and Altered chords. A lot of the tightness in his syncopated riffs came from the fretting hand, with Geoff lifting the fingers to cut off notes giving passages their staccato sound. Another cool rhythm technique Geoff employed is where he would separate the the low and high-register portions of a chord. He would pick the root, but hammer-on the top notes with seamless precision.

As previously mentioned, the lead playing on the T-Ride album is sparse and understated, but by no means lacking. Geoff's speed and fluency can be jaw-dropping, with an ability to create intricate and complex lines at speed. His favoured techniques included extended legato runs, string-skipped arpeggios, plus cascading sweep and legato arpeggios.

If you don't know their debut (simply called T-Ride), do yourself a favour and check it out now. It'll make you want to go through these examples even more!



Jamie Humphries using his EVH guitar and Mesa Engineering rig to record this month's examples

NEXT MONTH *Jason Sidwell's Rodeo Road features* ***Mika Tyyskä (Mr Fastfinger)***

Get the Tone

Geoff used custom-built S-style guitars into Marshall JCM 800 and Peavey 5150 amps. Effects were RotoVibe, flanger, octave and delay. I used my EVH Frankie into a MESA Badlander head, with flanger and octave pedal. Aim for a high-gain sound using the bridge pickup, with flanger and octaver if you have them. Add reverb and delay to taste.

TIMOTHY NORRIS/WIREIMAGE

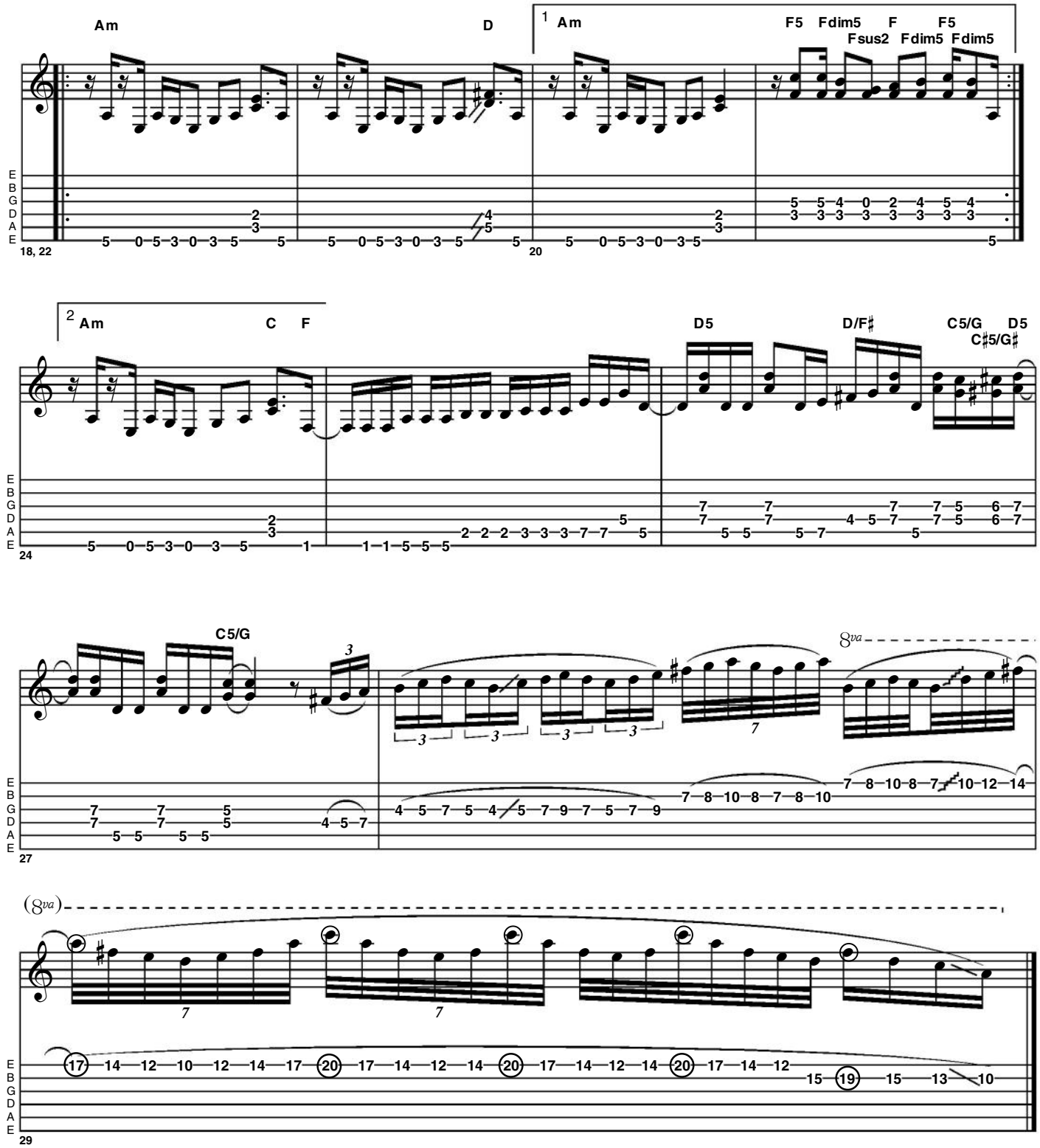
EXAMPLE ONE **SWING ROCK**

Bars 1-3 We kick off with a descending chord figure performed on two strings, concluding with a descending Cmaj7add#11 arpeggio. This is followed by an ascending string-skipped B Diminished 7th arpeggio based around a three-notes-per-string pattern. Take care with the timing, as the first arpeggio uses an eighth-note triplet rhythm while the second is 16th-note triplets. **Bars 3-18** introduce the first riff, which is based around triad shapes on the second, third and fourth strings. Pay attention to the syncopated rhythm. I've aimed to keep the rhythm consistent to make it easier to perform. Observe the rests, and apply muting to cut the chords off. **Bars 19-27** Here's our secondary riff, which is based around single-note lines and two-note chords, implying A Minor and E Minor. In bar 26 we have a higher register G Major triad followed by a low register descending legato run, so look out for the position shifts as these can be awkward. Our final bar includes more legato, this time with a descending E Harmonic Minor (E-F#-G-A-B-C-D#) figure.

EXAMPLE TWO **TIGHT 16THS & LEGATO SHRED**

Bars 2-16 For this riff you are jumping between double-stops that outline harmonic movement, with a tight picked riff on the sixth string. Once again pay attention to the rests as well as the staccato markings. Experiment with muting to keep the riff clean and punchy. **Bar 5** is a little troublesome, as we ascend using fragments of a D Major chord, outlined with double-stops. We conclude with a D to C Major move concluding with a D5, all of which is performed very quickly and with double-stops. **Bar 9** We have the chords of F#7add11 to Fmaj7add#11 performed as arpeggios. Following a repeat of this entire section we conclude with a legato tapping figure (can you play it without tapping?). This line covers a large portion of the neck at speed, so practise it slowly. **Bars 18-25** This riff focuses more on syncopated single notes embellished with sparse double-stops. **Bar 21** Performed on the third and fourth strings this riff is tricky to play well at speed, so take care. **Bar 25** We conclude this section with a climbing figure outlining F Lydian. Keep the picking consistent! **Bars 26-29** are very challenging, so work slowly and carefully on this section. We end with a two-bar legato lick embellished with tapping, based in D Mixolydian.

EXAMPLE TWO **TIGHT 16THS & LEGATO SHRED** *CONTINUED…*



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You'll love guitarworld.com

PLAY BACKING

VIDEO & AUDIO https://bit.ly/3TvS8gf

EXAMPLE THREE **COOL CHORD CHANGES & SHRED LICKS**

Bars 1-10 Our first riff enters with the chord of D5 performed on beats 1 and 2 and repeated for two bars. The riff features a tight hammer-on and pull-off figure that utilises the open fourth string and a tight, 16th-note syncopated rhythm. This riff relies on fretting-hand muting to keep it tight, as opposed to muting with the picking hand. Release the pressure of the fretting hand after each phrase. **Bar 6** For this slippery intervalic position shifting lick, practise slowly and focus on the swing groove. We conclude this section with a hammer-on and 'pull-off-to-open' figure on the third string. Lightly touch the string with your fretting hand and move it from the middle of the guitar body towards the neck, resulting in random artificial harmonics. Use the side of the fourth finger or experiment to see what works best for you. **Bars 11-15** More of Geoff's unusual chord choices here, with a series of Dominant 7th and Diminished chords. When striking the chords, dip the whammy bar to scoop into the each one. **Bar 13** Here's a tight two-string funk groove embellished with 16th-note triplets strums. Keep your picking relaxed but controlled. Some F Diminished triads in Minor 3ird intervals lead to a wide stretch Diminished arpeggio lick using string skipping and tapping! **Bars 16-18** This demanding rhythm technique needs a consistent picking rhythm on the root of each chord; hammer-on with your fretting hand to sound the top of the chord, keeping your first finger fixed on the root note and hammer with your third and fourth fingers. The hammer-on appears between the picked notes. This section is very challenging so work on the independence of the picking hand while hammering onto the top of the chords. **Bars 19-22** conclude with some fast legato embellished with tapping. We end with a section of the original riff, before concluding withe the D5 chord.

EXAMPLE THREE **COOL CHORD CHANGES & SHRED LICKS** *CONTINUED…*

FABIO GOLFETTI
Whammy Bar Glissando

In an exclusive lesson **Jon Bishop** takes an excursion into the avant-garde world of a brilliant guitarist and producer, who creates artful ambient soundscapes.

ABILITY RATING Moderate ✪✪✪✪✪

Info https://bit.ly/3TvS8gf
Key Various **Tempo** Freetime

Will improve your…
✔ Whammy bar bowing
✔ Use of looping
✔ Single-string melodies

This month we have something rather different in store as we welcome Brazilian psychedelic master Fabio Golfetti. As with all our video masterclasses each example has been transcribed and then analysed from a technique and music theory point of view. You can then learn the techniques and concepts with a view to broadening your vocabulary and musicianship.

The main concept demonstrated by Fabio is to detach the whammy bar and use it as a device for slide playing. By rubbing the bar back and forth on the fretboard in a similar way to how a violinist uses a bow, it is possible to add sustain to notes. The whammy bar can also be moved up and down the strings like a slide guitarist does, to create swooping glissandos.

If you have no detachable whammy bar to hand then fear not as a little experimentation with similar items could bear fruit. Of course these include a traditional guitar slide, but a metal drinking straw or a screwdriver could potentially work just as well!

The use of a compressor pedal can help in creating the sustain. To bring extra ambience with the texture, some delay, reverb and chorus can also be added.

Single-note melodies tend to work best when played on the first or sixth string due to the ergonomics of bowing the guitar. However, Fabio also demonstrates how to create various chords. These are limited by what's available across a fret in standard tuning, but there's no reason this idea couldn't be used with altered tunings.

To get more mileage out of these ideas Fabio uses a looper to layer up the sounds. Either buy a looper pedal or use a delay pedal which often has the facility to record/playback. He also utilises a volume pedal to swell into chords which helps to smooth out the delivery and remove the attack.

All the examples were performed freetime so we have notated the rhythms with a view to being easy to learn from. Also the idea of bowing the string with the whammy bar is fairly unconventional so again the tab has been designed for ease of use; therefore we have provided the fret number, along with a tremolo marking, the same way that we'd notate a sustained, tremolo note in traditional classical guitar notation.

Once you have mastered the concepts here experiment with a looper pedal. This way you can create some of your own soundscapes using the whammy bar glissando technique.

Fabio shows us the glissando technique using his Steinberger guitar's whammy bar

NEXT MONTH *Jon introduces one half of Strunz & Farrah, the incredible* ***Ardeshir Farrah***

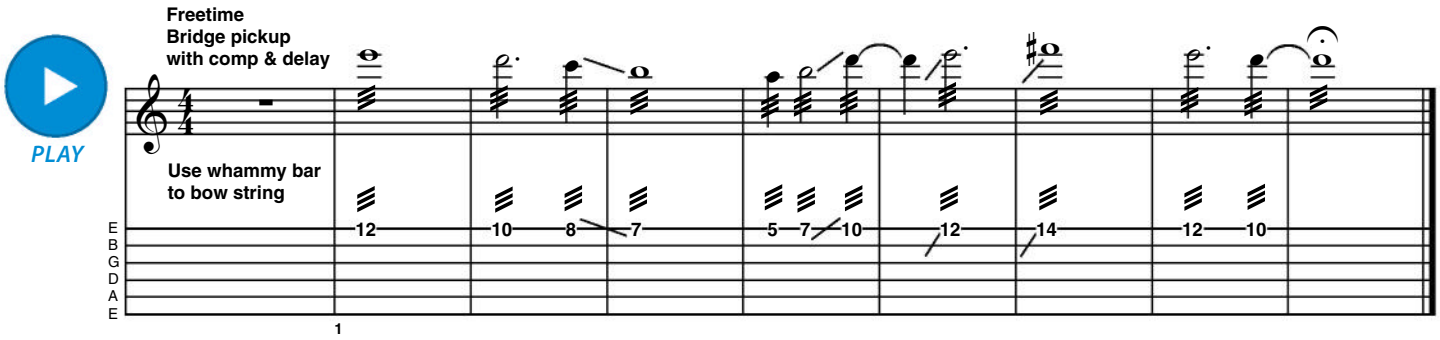
Get the Tone

Any electric guitar will work well and it doesn't even need a vibrato unit if you use any of the items mentioned in the main text. Dial up a clean tone with plenty of sustain. Some compression will help with this, as will a long delay and reverb, and perhaps chorus to provide extra ambience. Experiment with a volume pedal and a looper if you have one.

TRACK RECORD Fabio is known for his work as the guitarist in Brazilian psychedelic rock band Violeta de Outono, and has been a member of multi-cultural space-rock legends, Gong, since 2012. He can be heard playing guitar and singing on the 2022 album Pulsing Signals. He has recorded many albums as both a guitarist and record producer. For all things Fabio Golfetti head over to www.fabiogolfetti.

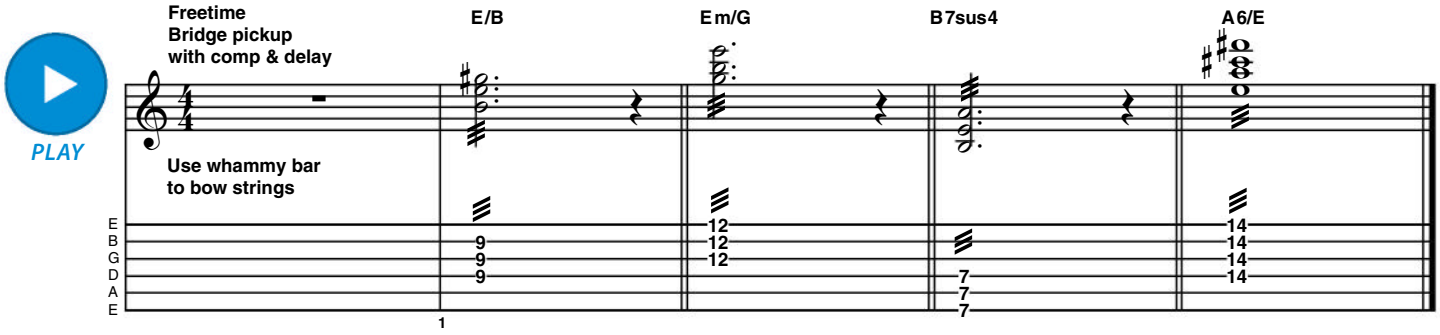
EXAMPLE ONE **MELODY ON A SINGLE STRING**

In this first example Fabio plays a melody on the first string. Explore the amount of pressure and speed of the bowing required in order to get the best results. The whammy bar can be lifted off the string and moved to the next note or used like a slide to gliss along to the next note. As with basic bottleneck slide technique, place the whammy bar directly over the desired fret to ensure good intonation.



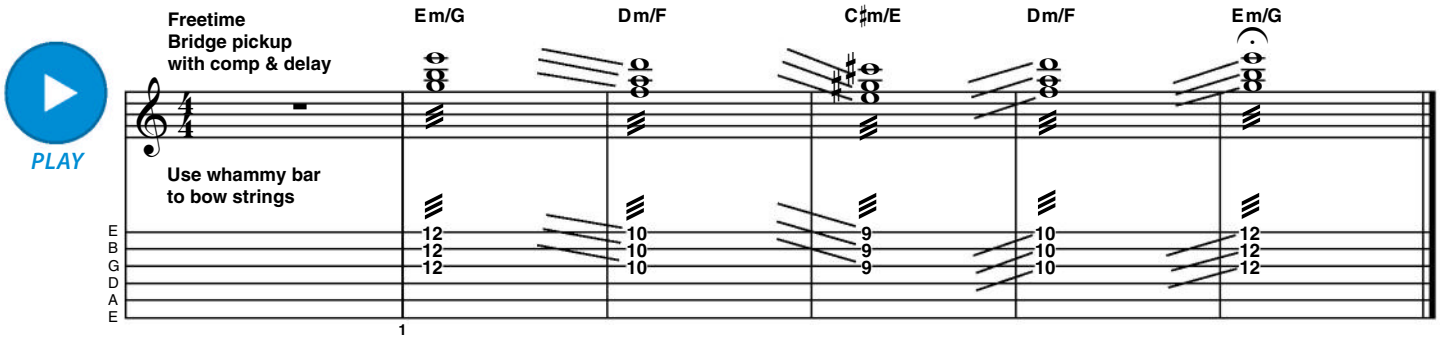
EXAMPLE TWO **CHORDS (MAJOR, MINOR, SUS4, 6TH)**

The same technique can be used to play chords. The types of chord available are limited by standard tuning, but it is still possible to get useable Major and Minor chord sounds by pulling out the available triads. The options are endless if this technique is combined with open or altered tunings.



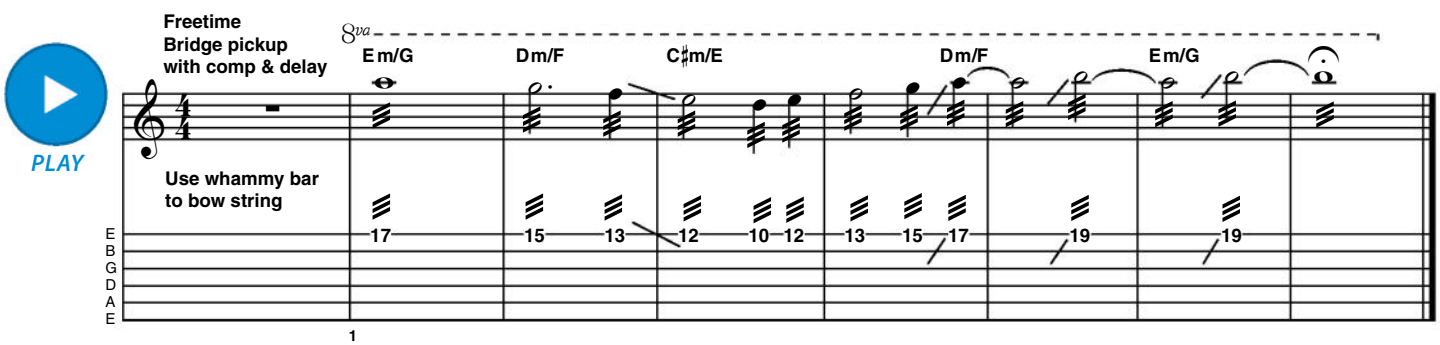
EXAMPLE THREE **CHORD PROGRESSIONS**

Playing three-note chords on the top three strings is the easiest option and sounds very effective. In this example Fabio links together chords on the 9th, 10th and 12th frets to create a functioning chord progression that sounds incredible!



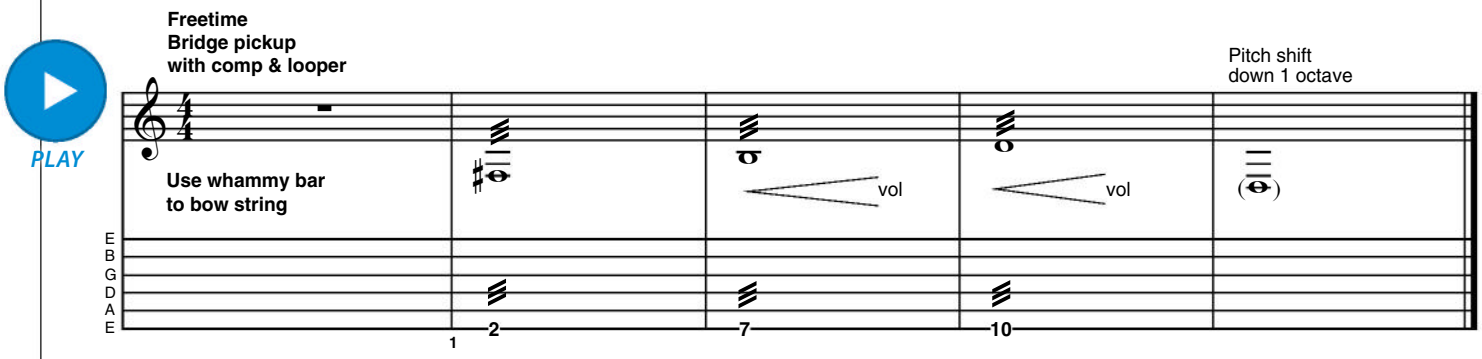
EXAMPLE FOUR **MELODY WITH CHORDS**

Using a looper pedal allows Fabio to improvise a first-string melody over a pre-recorded chord progression. We'd recommend giving this a go if you have a looper pedal to hand. Playing melodies on a single string is a good way to break out of those familiar 'box' shapes and a solid way to develop your musical ear.



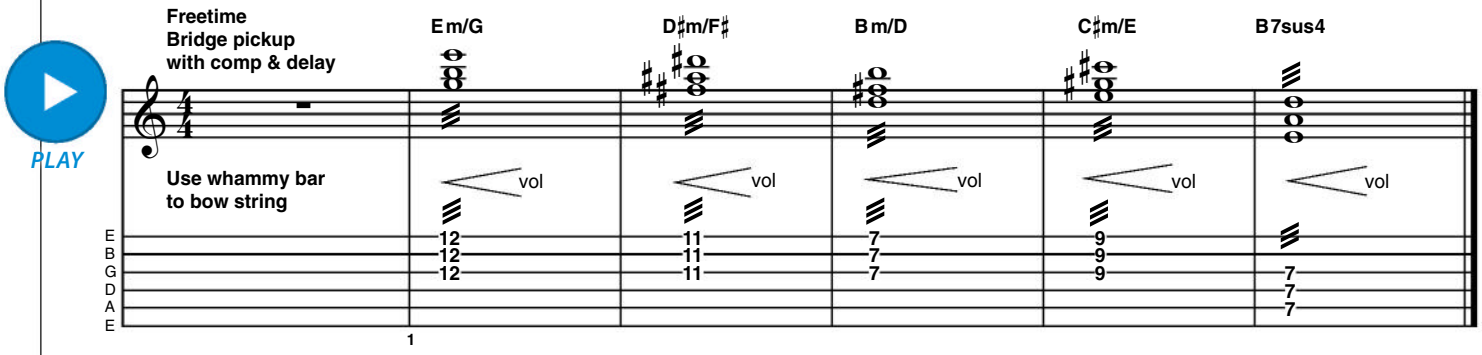
EXAMPLE FIVE **LOW DRONE NOTES**

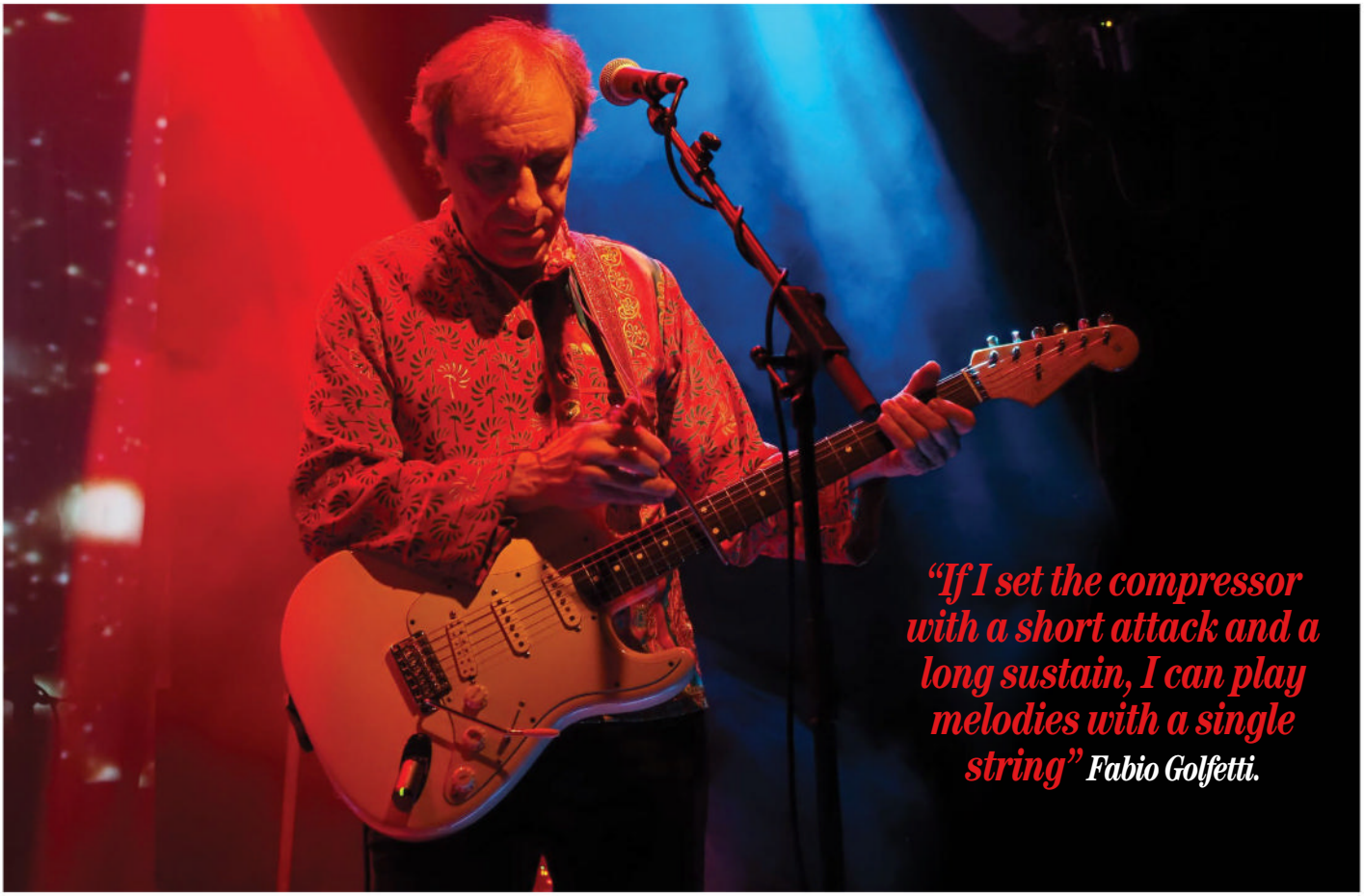
One of the most effective sounding examples here is the low drone idea. The notes of a second inversion B Minor chord (ie 5th in the bass; F# note being the lowest note for a Bm chord) are layered up. The final low D note is not played and is the product of a pitch shifter in the looper pedal.



EXAMPLE SIX **CLUSTERS**

This final example is the product of layering up the various chords we have learned so far. Fabio improvises which chords are recorded in the looper and which chords are played over the top. To keep things simple we have only notated the chords as seen in the video performance.





FRIEDRICH WITTCHEN

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We celebrate The Stones' career with a look at the band's four guitarists: Brian, Keith, Mick T, and Ronnie. Lots of licks and full pieces to play. Plus: Steve Morse, Slash, Jeff Beck, Christone 'Kingfish' Ingram, Robben Ford, Phi Yaan-Zek.

FEBRUARY GT356

EPIC CHORDS!

Through the playing of Jimi Hendrix, John Mayer, Mateus Asato, Steve Cropper and Cory Wong, spice up your rhythm with a variety of techniques. Plus: Vinnie Moore, Eric Bibb, Black Sabbath, Jimmy Bryant & Gary Clark Jr.

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THE CROSSROADS
Dean Brown

John Wheatcroft pays tribute to a much-missed musician, a true Crossroads guitarist with a style that blended jazz, funk, blues, rock, and much more besides.

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3TvS8gf
Key B Minor **Tempo** 110 bpm

Will improve your…
✔ Application of chromaticism
✔ Rhythmic phrasing
✔ Balance of tension and release

Everyone at GT was saddened to hear of the passing of Dean Brown, the incredible American jazz-fusion guitarist and session musician. Perhaps best known as a frequent collaborator with the virtuoso bassist and producer Marcus Miller, or maybe for his work with heavyweight jazz artists such as Michael Brecker and The Brecker Brothers, Joe Zawinul, Billy Cobham, and David Sanborn, Brown fitted in perfectly among jazz-fusion's elite. The Sanborn connection led to Dean working with Eric Clapton. As a sideman, Dean's guitar featured on way over 100 albums, and he also released an impressive portfolio of recordings under his own name. Alongside his performance credits, Brown was an active educator, with a number of books, magazine articles and video lessons to his credit. He was also a regular instructor at The Musician's Institute in Hollywood.

Dean's playing was incredible broad, with equally impressive rhythm and lead guitar skills, as well as wonderful time feel, super articulate technique and a fantastic tone. Funk was often at the heart of his playing, with a driving, propulsive rhythmic feel to everything he played, and an incredible sense of commitment and connection to each note that he delivered. It's clear almost immediately when hearing him play that here was a player that had studied a huge range of styles, covering rock, blues, jazz, Latin and much more besides. All of these sounds were present in both his rhythm and lead guitar vocabulary, and you really got the sense that he absolutely loved all of this music and did everything in his power to deliver the very best he could, consistently and successfully. A remarkably animated performer, Brown literally couldn't resist the urge to physicalise every performance, reputedly even in the studio or when woodshedding at home. He truly felt every note in his body and did everything he could to make the music the best it could be, stating "The faster you get in the zone, the better the music is, so why wait?"

"The faster you get in the zone, the better the music is, so why wait?"
Dean Brown

The musical examples that accompany this article explore a range of crucial areas of Dean Brown's playing, specifically relating to his soloing style. We begin with a selection of 10 classic Brown-inspired approaches, moving through examples that integrate ideas from a broad range of styles, with some concepts that will allow you to use chromaticism, balance inside and outside playing, develop your rhythmic fluency, along with your facility with sophisticated sounds such as the Melodic Minor, Diminished and Chromatic scales.

We round off this exploration of Dean's musicality with a cohesive solo study, starting in B Minor but moving through a selection of keys that contextualises these ideas in a set piece. Use these as an intense technical etude for you to learn entirely as written, or as a menu of potential concepts and topics that you can use to inspire your own creative ideas, lines and licks.

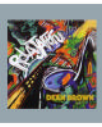
NEXT MONTH *John pays tribute to another recently departed music giant,* ***Sylvain Luc***

TECHNIQUE FOCUS
Mix and match your influences

One of the most appealing aspects of what we broadly term fusion music is that, by definition, you have permission to blend every style of music that you like, in any combination, to create your own unique sound. You'll find funk, jazz, blues, rock, country, Latin, Indian and other Eastern sounds present in this music, so you have the green light to bring everything you know to the table. You'd hear Dean frequently playing lines that you might usually associate with a tenor saxophonist, such as his friend and colleague Michael Brecker, or alto sax legend Charlie Parker, all delivered with a fiery electric tone that Jimi Hendrix would be proud of. He might then follow this with a salvo of auto-wah trumpet-style lines reminiscent of Michael Brecker's brother and also long time Brown bandmate, Randy. Being so open minded, so creative and so explorative was certainly one of Dean's many considerable musical attributes. As he once famously stated, "There are only two rules in music, it must be beautiful and it must feel good!" I hope the following examples fulfil Dean's brief!

Get the Tone

As we're dealing with Dean's musical concepts here, you can use whatever gear you have available. If you're looking to get close to the sound on the GT audio, select your neck pickup and a moderately overdriven tone. Brown was fond of auto-wah and octavider, often with delay and reverb, used incredible expressively and always with impeccable taste.



TRACK RECORD The title to Dean's 2016 album sums his playing up perfectly, Rolajafufu (rock, latin, jazz, funk, fusion), and is highly recommended. Brown, Chambers & Lee: Live At The Cotton Club, Tokyo, with drummer Dennis Chambers and bassist Will Lee from 2009, and Dean's 2012 solo album, Unfinished Business are both full to the brim with amazing playing, wonderful tones and great compositions.

LIONEL FLUSIN/GETTY IMAGES

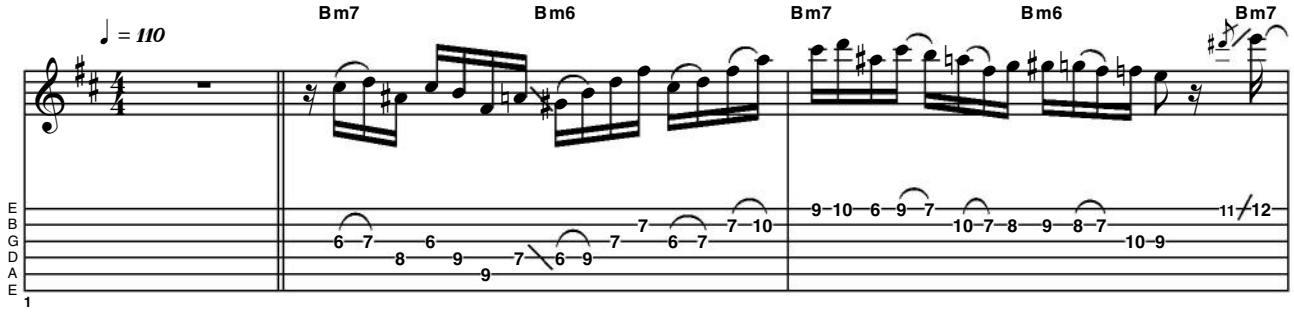
Dean Brown, who thrived among jazz-fusion's musical elite

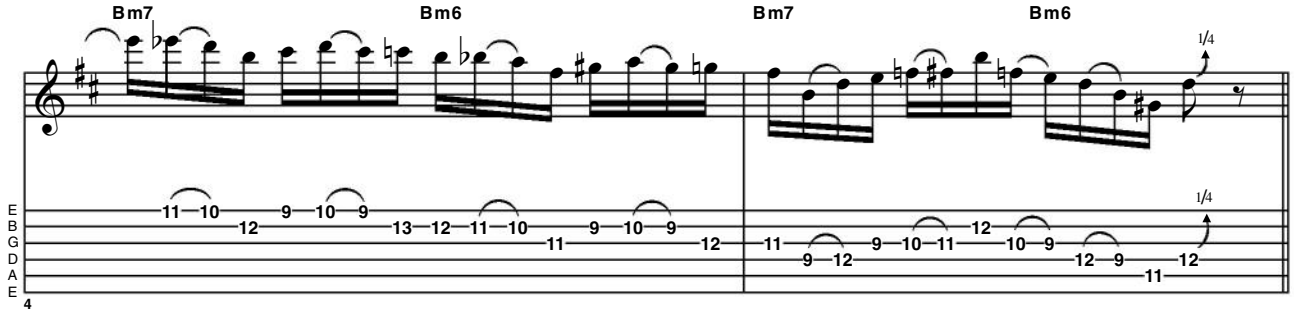
PLAY BACKING

VIDEO & AUDIO https://bit.ly/3TvS8gf

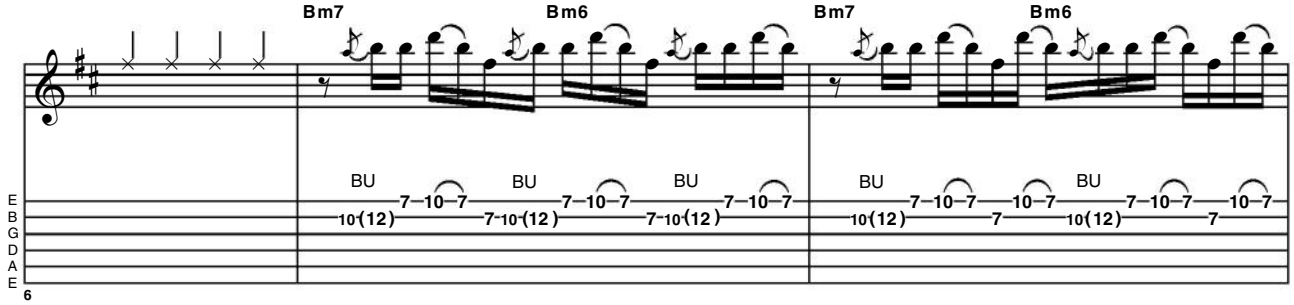
EXAMPLE 1 **10 DEAN BROWN CONCEPTS**

These concepts and licks are all in the key of B Minor/Dorian against a B Minor 7 to B Minor 6th vamp. We begin with a selection of bebop lines in 1a), moving onto rhythmic phrases based around groups of five and seven in 1b). Then we have with a line that demonstrates sidestepping, moving the same motif around in semitones in and out of tonality. Example 1d) focuses on rhythmic manipulation, where all the notes stay the same but their position relative to the time shifts. In 1e) we have two ideas that exploit quartal harmony (based on 4ths), while 1f) looks at triad pairs, D and E Major (D-F#-A and E-G#-B), combining their notes to create a six-note scale (B-D-E-F#-G#-A). B Melodic Minor (B-C#-D-E-F#-G#-A#) is our focus in 1g), and the Diminished scale (B-C#-D-E-F-G-Ab-A#) in 1h), and a wholly chromatic idea in 1i). We conclude in 1j), with a Pentatonic line using all five CAGED B Minor Pentatonic (B-D-E-F#-A) shapes.

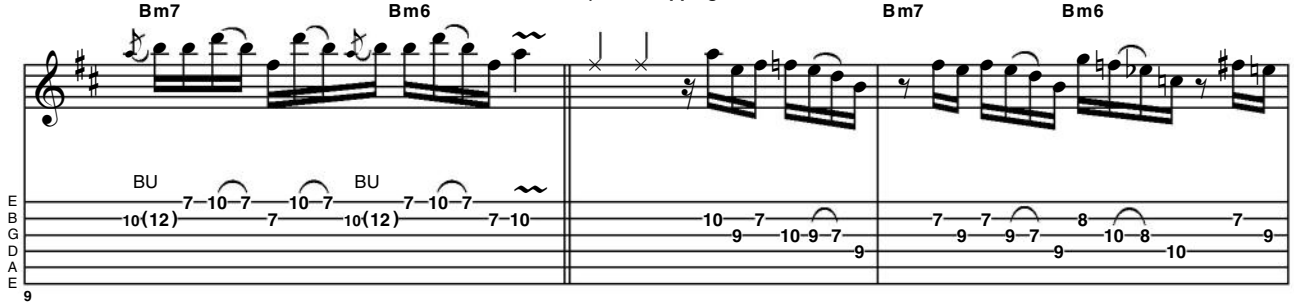




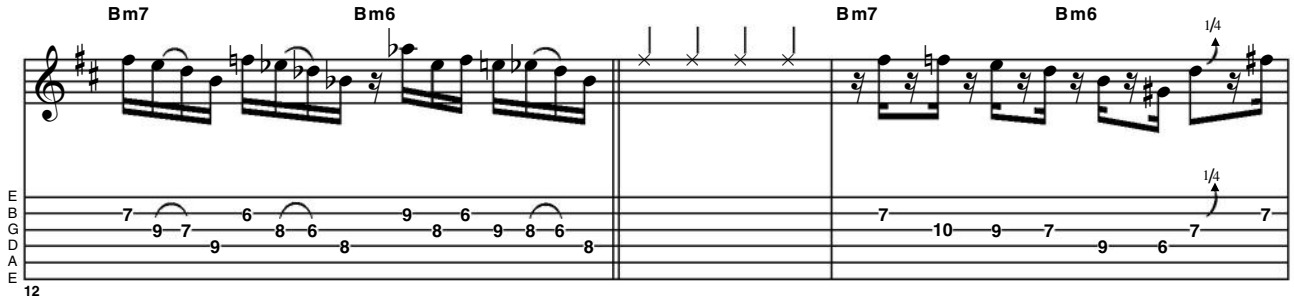
1b) Repeating fives and sevens

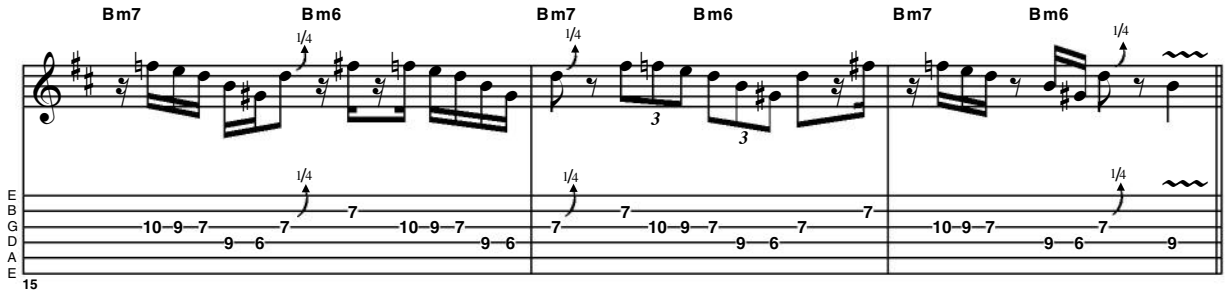


1c) Sidestepping

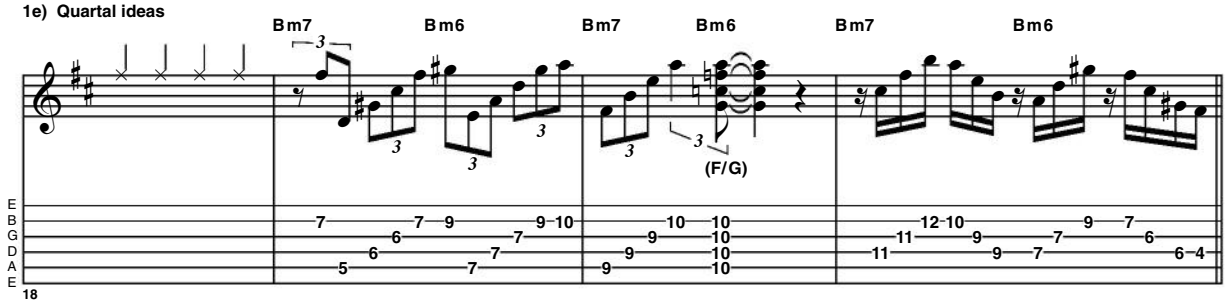


1d) Rhythmic manipulation

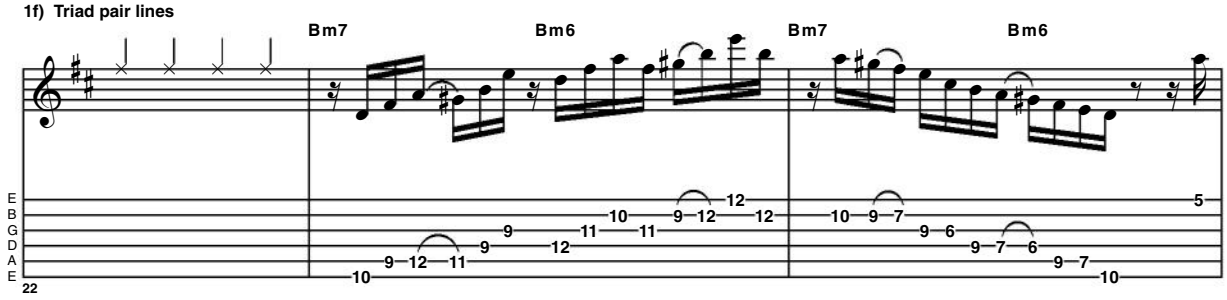




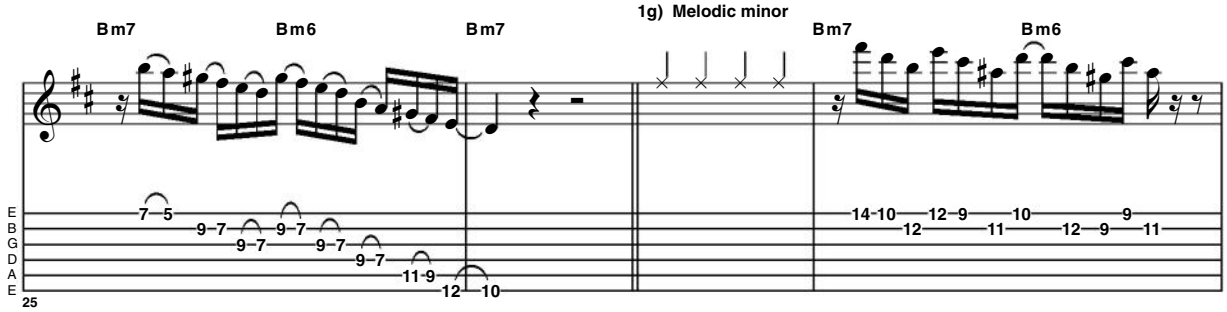
1e) Quartal ideas

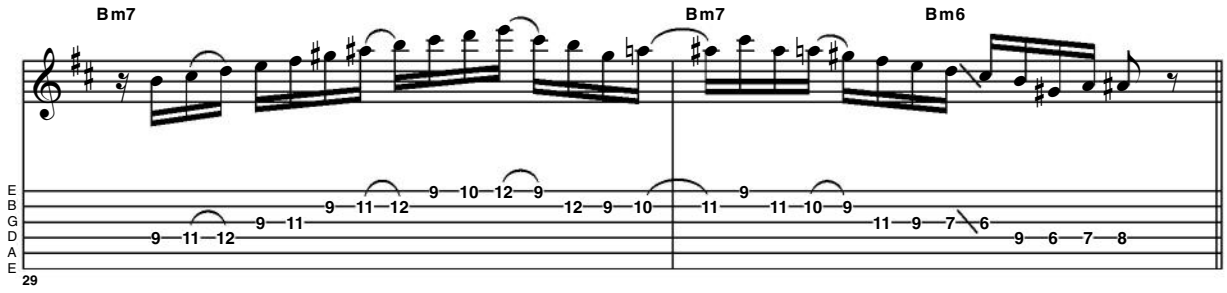


1f) Triad pair lines

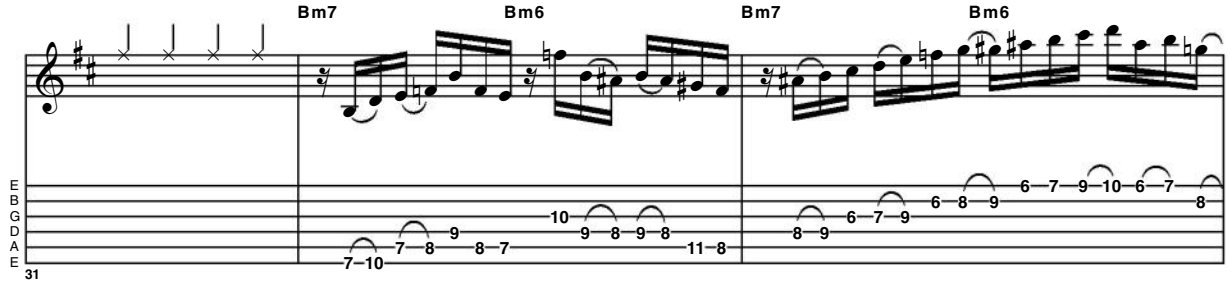


1g) Melodic minor

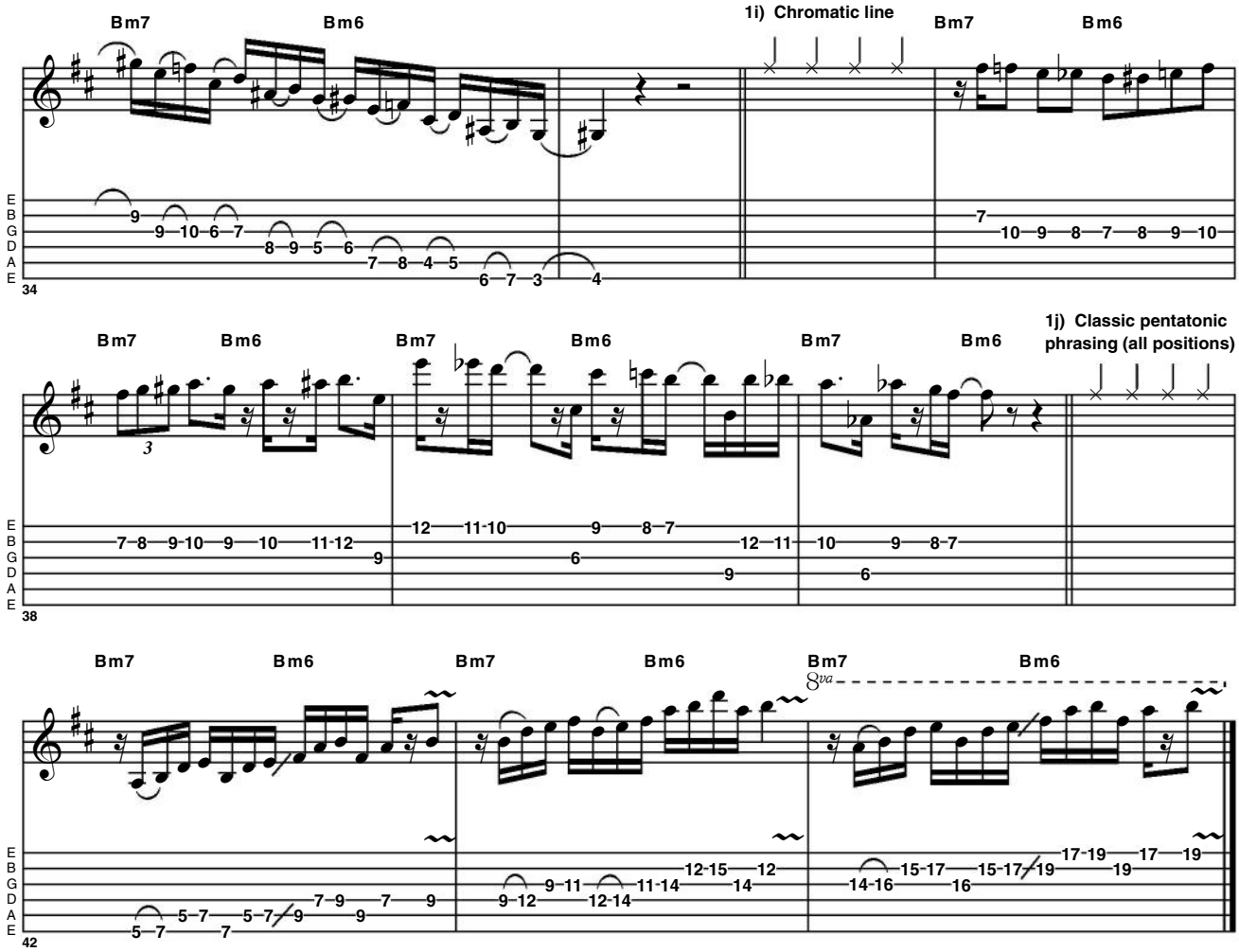




1h) Diminished scale



EXAMPLE 1 **10 DEAN BROWN CONCEPTS** *CONTINUED...*



Dean playing his Roland G505: "Billy Cobham wanted me to get a guitar synth"

KAZIMIERZ JUREWICZ / ALAMY STOCK PHOTO

EXAMPLE 2 **FULL SOLO**

We round off this look at Dean's playing with a cohesive solo, again based around a Minor 7th to Minor 6th groove, although here we modulate up a Minor 3rd (three frets) every four bars, moving through B Minor, D Minor, F Minor and G# Minor. The concepts follow the ideas in our examples, from bebop-inspired 16th-note lines to classic Pentatonic phrasing. Dean would exploit each idea in much greater depth, so consider this solo a taster for your own experimentation .

FRANCISCO TÁRREGA
Lágrima

VIDEO

Declan Zapala explores the music of Spain with one of the most iconic Romantic era pieces ever; short and sweet, and a perfect addition to your classical repertoire.

ABILITY RATING Moderate

Info https://bit.ly/3TvS8gf
Key E **Tempo** Various

Will improve your…
✔ Legato control of multiple voicings
✔ Smoothness of chord shifts ✔ Knowledge of Romantic era music

Ask a classical guitarist to name a famous composer from the guitar's relatively short history and one of the first names you will hear is that of Francisco Tárrega, the great Romantic era Spanish virtuoso and composer. Tárrega was born in the Castellón province of Spain in 1852 and during his 57 years helped popularise the guitar internationally, and inspire future generations of players. He was one of the first to benefit from the updated 'modern' Antonio de Torres design of the classical guitar that we are familiar with today. Previous iterations of the guitar were generally much weaker in volume which, despite its rich musical heritage, had previously prevented the guitar from competing as a serious concert instrument alongside its much louder peers such as the piano and violin.

As a composer Tárrega contributed many prized gems to the guitar's repertoire, such as Recuerdos de la Alhambra, Capricho Árabe, Gran Vals (the Nokia ringtone!), and perhaps most famously the piece featured in this month's issue.

Lágrima or 'teardrop' is one of Tárrega's shortest compositions and was written more as a miniature for his students (we explored another of his great miniature student pieces, Pepita, back in GT330). There are multiple stories surrounding the composition of Lágrima; one such tale says that Tárrega wrote it during a visit London in 1881. He never cared for the English language, and such was the depressive nature of Britain's grey and wet weather that Tárrega was inspired to write this piece in between concerts to quell the homesickness he felt for his homeland of Spain. The other, less radio-friendly, story is that he wrote Lágrima as a tribute to his eldest daughter who, two years prior, had passed away aged just nine. The gentle lullaby character of the opening section of this piece has an innocent child-like spirit to it before going into a much darker and moodier Minor section, so the latter narrative is perhaps a more compelling origin story since the piece could be seen to perfectly portray the emotions of a grieving parent coming to terms with such a loss.

Today, nearly 150 years after its inception, Lágrima is one of the most played classical guitar pieces out there. Be sure to complement the melancholic tone of this piece by exploring the mellower tones of your guitar, plucking from a position over the soundhole or fretboard. Good luck!

Francisco Tárrega benefitted from the modern Torres style classical guitar

NEXT MONTH *Declan arranges and transcribes JS Bach's famous chorale,* ***Sleepers Awake***

TECHNIQUE FOCUS
Anchor Those Fingers High Up

This piece contains a great deal of chord shifts. Make these easier by employing anchor fingers: keep at least one finger in contact with a string as you shift up and down the fretboard. The finger acts as a crude guide for the motion, creating secure and confident chord shifts. One slight fallout is that if you keep a finger in contact with one of the bass strings you can end up with a scratch/whine as you shift between chords. This is not ideal for a mellow sounding piece like Lágrima, so ensure any anchor fingers are only employed on the smooth treble strings where possible. Aim to play the opening five bars with your fourth finger in contact with the first string during all the chord shifts.

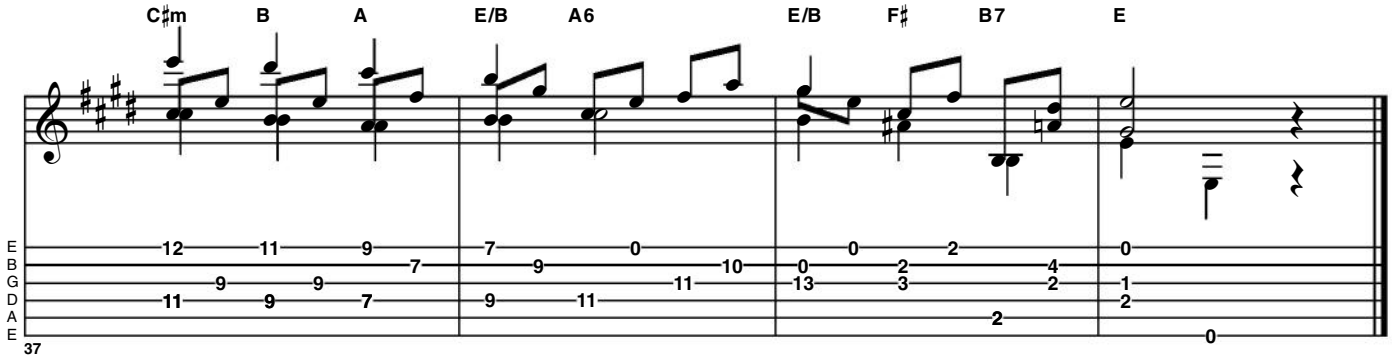
TRACK RECORD The great English guitarist Julian Bream recorded a beautifully slow and stately version of Lágrima on his album Romantic Guitar (Sony Music Entertainment, 1970). Italian classical guitarist Giulio Tampalini made a comprehensive album of over 100 Tárrega works on his album Tárrega: Guitar Edition (Brilliant Classics, 2015) and includes a more fiery and uptempo rendition of Lágrima.

ALAMY STOCK PHOTO

PERFORMANCE NOTES **LAGRIMA**

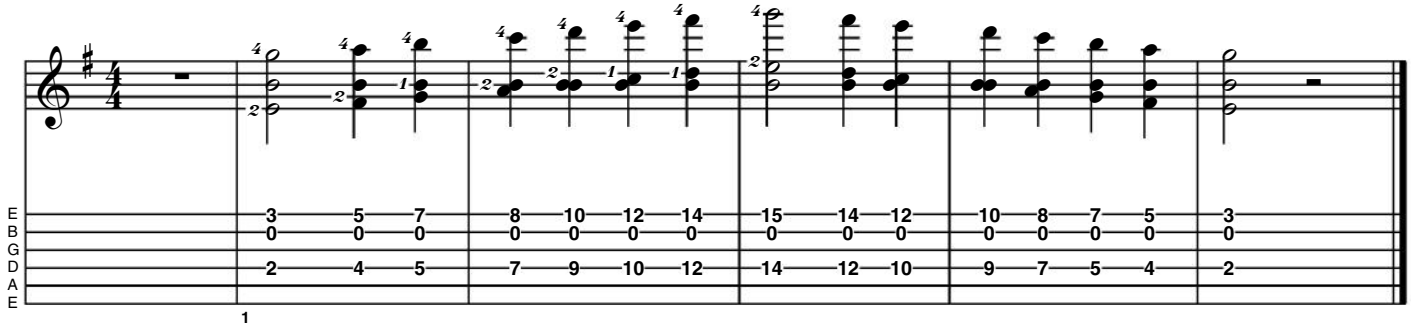
Section A of this piece cries out for rubato. For the uninitiated, rubato is a musical technique where we slightly adjust the tempo of a piece in real time in response to the ebb and flow of the melodic line. As a basic rule think that as the melodic line moves up in pitch the tempo speeds up a little, and as it sinks back down in pitch so too will the tempo. It sounds complex but explore it with **bar 1 and bar 2** treating the ascending and descending melody as a single phrase which increases in tempo as it approaches the high point of the notes and then slows down as it travels back down in pitch to the bass B at the end of **bar 2**. In **bars 5 and 37** keep a four-string barre held with your first finger as you shift down through the positions then continue holding the barre into the adjacent measure, when you add the second and fourth fingers to the B and G# at the 9th fret. You can then release the barre as you shift the second finger up into the C# at the 11th fret. In **bars 7 and 39**, slide the third finger from the 13th fret down to the 3rd fret and when you arrive there place a five-string barre at the 2nd fret to cover all 2nd fret notes in the bar. In **bar 23** once you add the third finger to its note on the 2nd fret, hold the finger on until the end of the bar in order to simplify the movements between the chord shapes. The structure of this piece is AABBA, so **bar 35** is essentially a return to the A section found in **bars 1-8**.

PERFORMANCE NOTES **LAGRIMA** *CONTINUED...*



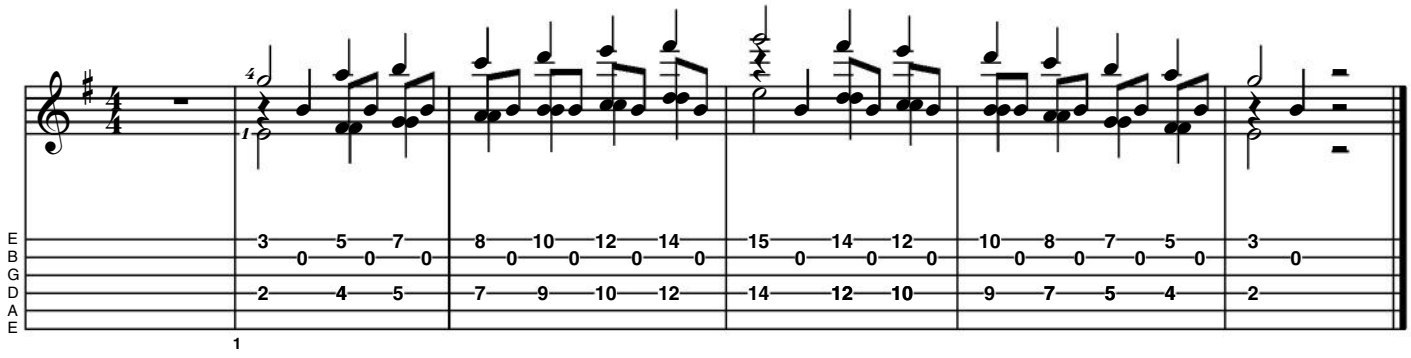
EXERCISE 1 **E MINOR SCALE IN 10THS WITH A B PEDAL NOTE**

Use this exercise to explore using the fourth finger as an anchor as you pass up and down through the scale. Put a little more rotation in the 'a' finger that plucks the top note to place a solid focus onto this melody note.



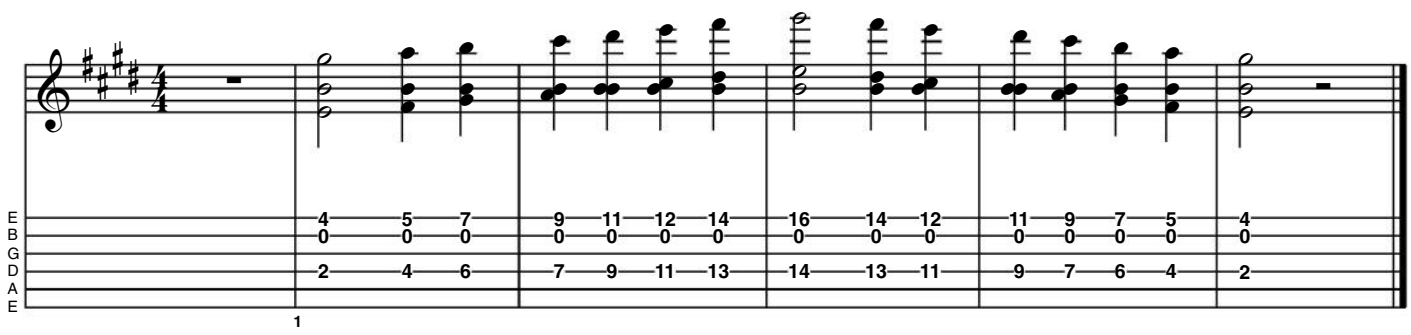
EXERCISE 2 **E MINOR SCALE IN 10THS WITH A B BROKEN PEDAL NOTE**

As with exercise 1, keep using your fourth finger as an anchor while you shift up and down through the positions. We are now incorporating the picking pattern found Lágrima's middle section.



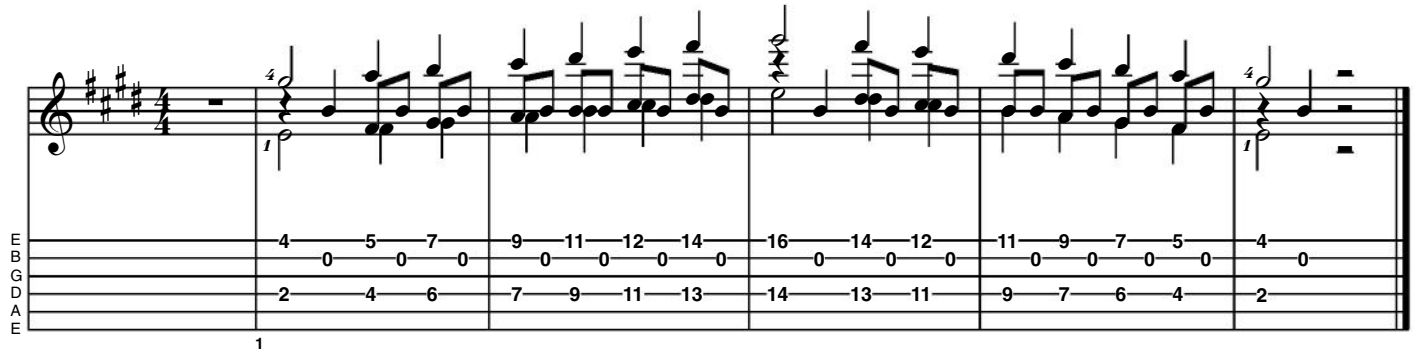
EXERCISE 3 **E MAJOR SCALE IN 10THS WITH A B PEDAL NOTE**

This exercise is the tonic Major version of exercise 1 above. This harmonised chordal version of the E Major scale is found throughout the opening section.



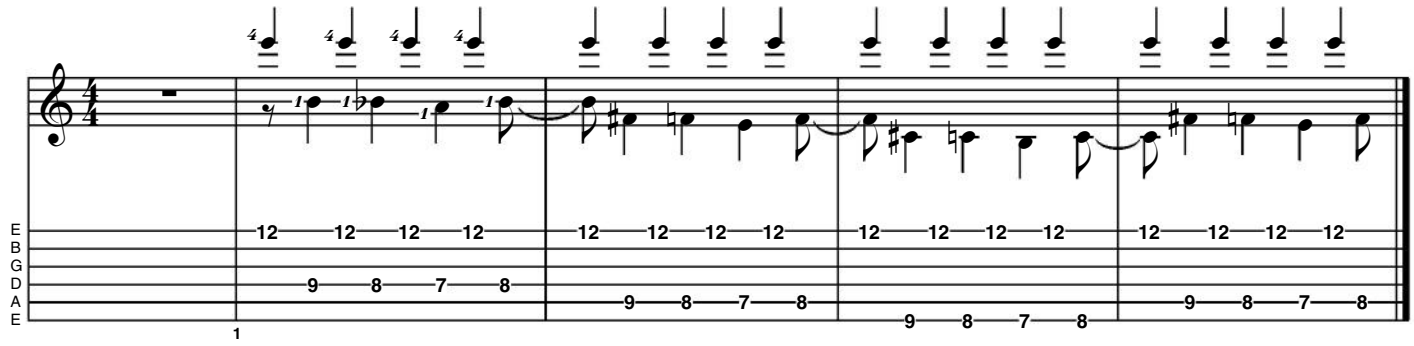
EXERCISE 4 E MAJOR SCALE IN 10THS WITH A B BROKEN PEDAL NOTE

In the same fashion as Exercises 1 and 2, we have acquainted ourselves with the chordal version of the E Major scale and are now incorporating the plucking pattern.



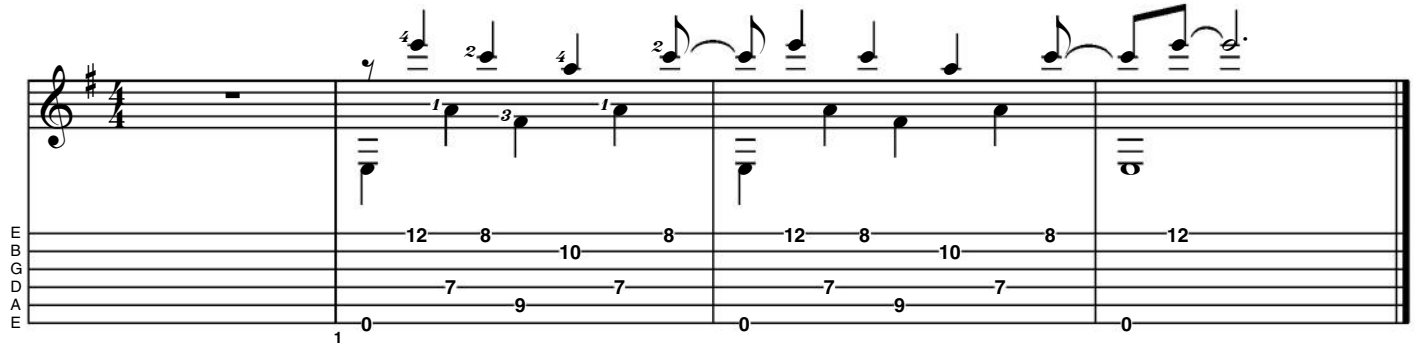
EXERCISE 5 PRACTISING OPEN SPREADING BETWEEN THE FIRST AND FOURTH FINGER

In this exercises we are focusing on keeping a static fretting hand while the first finger does all the hard graft moving between the notes at the different positions. Keep your fourth finger placed on the high E throughout, ensuring the finger is slightly curled and on its tip.



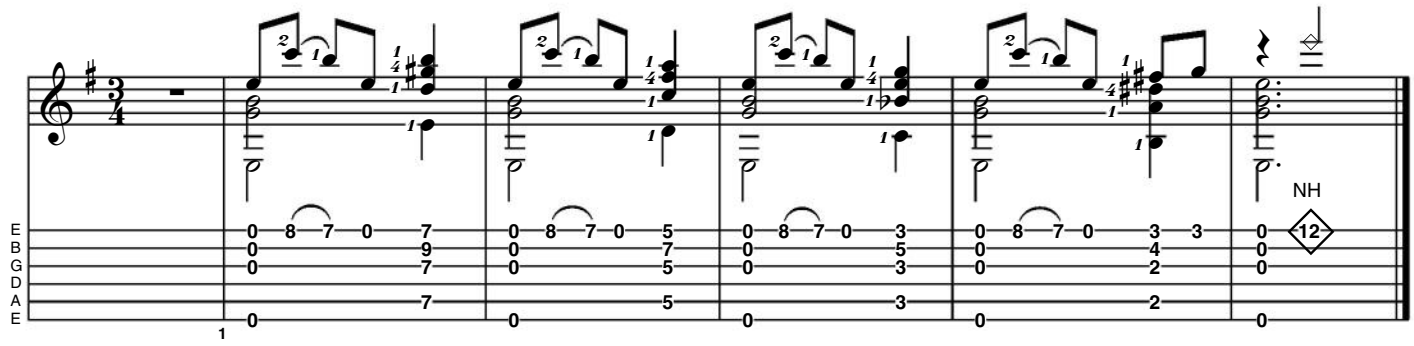
EXERCISE 6 PREPARATION FOR BAR 11 OPEN FRETTING-HAND LEGATO

The challenge in this bar is maintaining independent legato connection between the upper and lower voicings' notes. At first try playing just either the upper or lower voice, ensuring all notes connect legato. Do the same for the adjacent voice and once they are confident separately play one on top of the other as intended.



EXERCISE 7 PRACTISING CONFIDENT AND STABLE BARRE EXTENSION WITH DESCENDING SHIFT

In **bar 9** we must quickly extend the first finger out into a barre while simultaneously shifting down by five frets to second position for a B7 chord. This can be challenging to execute all together at first, so this exercise will help us incrementally build up the descending shift while practising extending our barre out.



DAVID GILMOUR

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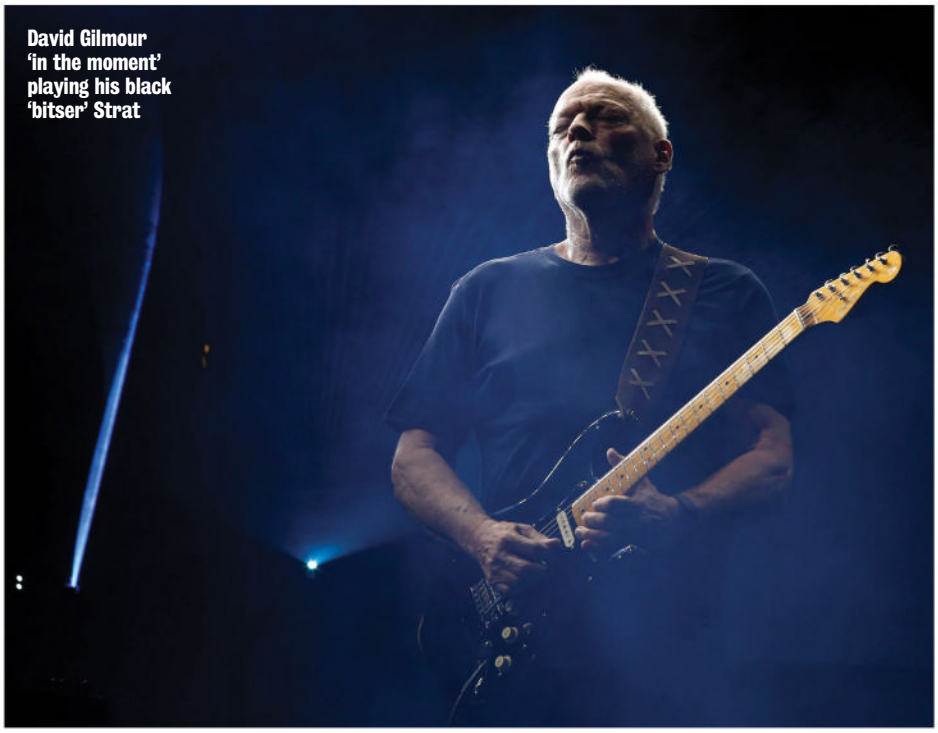
The blues meets psychedelic prog this month as **David Gerrish** explores the soulful style of one of Britain's most acclaimed guitarists.



David Gilmour 'in the moment' playing his black 'bitser' Strat

ABILITY RATING

★★★☆☆ **Moderate**

Info	Will improve your
Key: Various	✔String bends and vibrato
Tempo: Various	✔Pentatonic phrasing
https://bit.ly/3TvS8gf	✔Melodic choices

Feel, touch, soul, and phrasing. These are words you will often hear when the topic of blues guitarists arises, and while you may not associate this month's artist strictly with the blues, he certainly embodies the aforementioned characteristics.

This month we're looking at the legendary David Gilmour, known for his pivotal role in Pink Floyd as well as an impressive solo career. While David may not be a blues guitarist in the most traditional sense, the genre clearly had an influence on his playing style, which was combined with prog rock and psychedelic elements in his work with Pink Floyd. He merged these styles with great effect, and the group is responsible for producing some of the most iconic music of the 20th century. David's guitar playing is a huge factor in the band's sonic palette, creating the riffs, textures, and solos of their most acclaimed recordings. These solos would always serve the song and deliver soulful, melodic phrasing.

You could argue that David is the epitome of taste and restraint. He embodies the 'less is more' approach and is often praised by fans for his melodic and emotive style. When studying Gilmour, we recognise that it's his phrasing, his use of string bends and vibrato, as well as his tone, that stand out most, with each solo being a masterclass in these topics. His note choices come largely from the Minor Pentatonic, but he will often throw in a 2nd or 6th interval to give some variation. These are usually delivered with string bends, such as his signature semitone bend to the Minor 3rd or a passage of multiple bends, sometimes as big as two tones. Bending is, after all, something of a trademark, and solos are chock full of long, sustained bends with perfect intonation.

David's use of vibrato is also worth noting, as it is always applied with intention rather than being automatic. We will get a soulful, bluesy wobble, or sometimes no vibrato at all. We also see examples where vibrato is introduced after some time, allowing more sustain and a vocal-like quality. All techniques worth perfecting!

His use of chord tones is another hugely important factor in helping him sound melodic and connected to the underlying harmony, and you may notice that this month's studies navigate the changes by beginning each bar with either the root, 3rd, or 5th of the chord. All of this is glued together with David's magnificent rhythmic phrasing, a huge part of the Gilmour sound. He never overplays, each note is delivered with purpose; in fact, space is almost as important as the notes themselves. David's patience is hard to emulate, as we must resist the urge to cram in as many notes as possible. Instead, in order to come close to his sound, we should exercise restraint and allow the guitar to sing. Enjoy!

NEXT MONTH *David looks at the style of the godmother of blues,* ***Sister Rosetta Tharpe***

Get the Tone

David has employed mainly Fender Strats, Hi-Watt amps and an elaborate setup of effects throughout his career, and he often employs a fuzz tone for solos. A compressor at the start of the chain will help push the signal, and some delay and modulation will get you in the right ballpark. I used a Leslie-style effect in the first track to get some of that swirly magic.

TRACK RECORD We are spoiled for choice when it comes to Gilmour, and almost any Pink Floyd album will include some magic. Personal favourites are Dark Side Of The Moon and The Wall, particularly the tracks Time, Money, and Comfortably Numb, which include brilliant guitar playing. David's solo career has also produced some great work. Check out his solo debut, David Gilmour, or Live At Pompeii.

CHIAKI NOZU/GETTY IMAGES

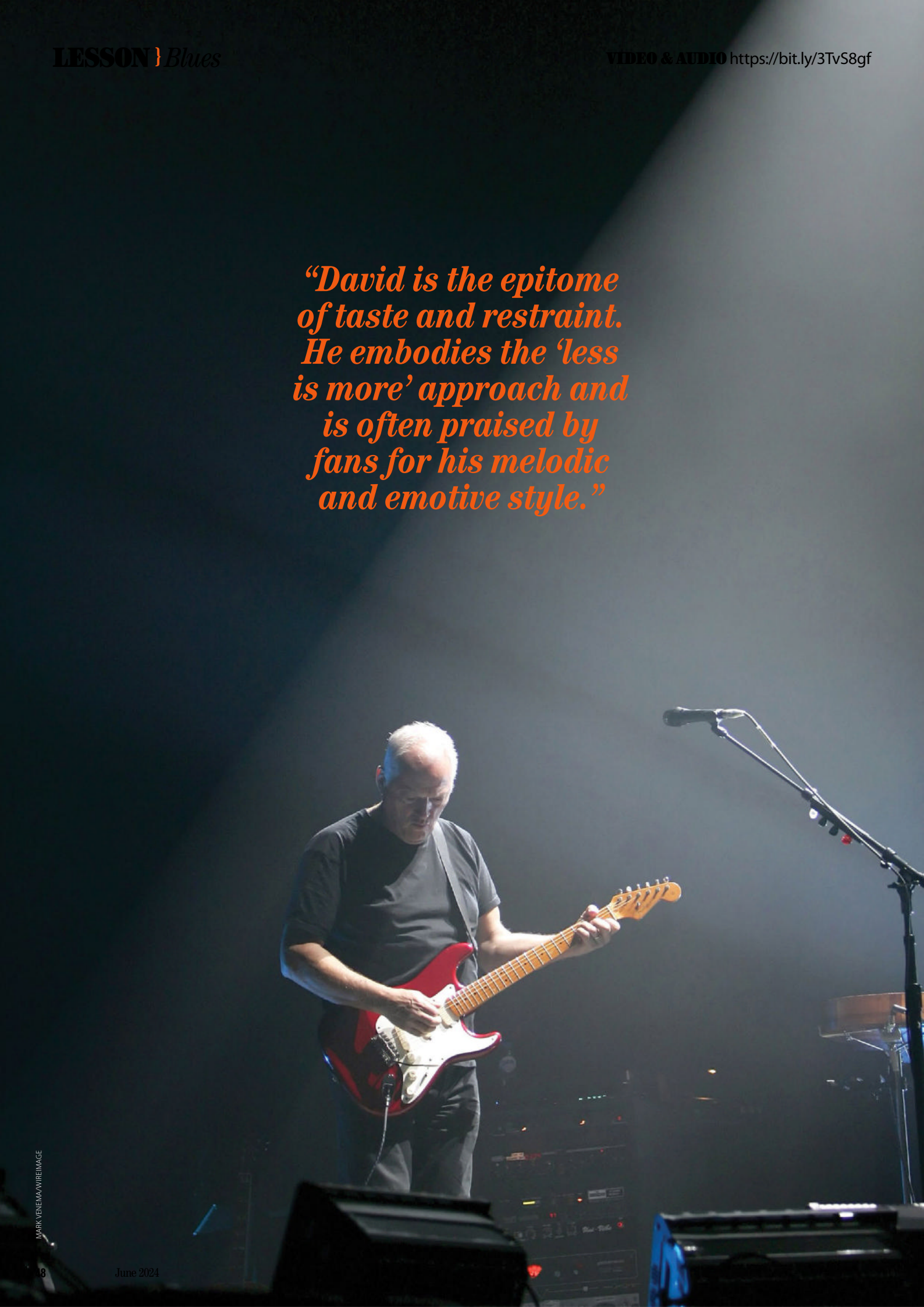
PLAY BACKING

SOLO STUDY **ONE**

Our first study demonstrates David's melodic approach over a slow tempo. Notice how many of the bars include chord tones that describe the underlying harmony. The track builds to a crescendo in bars 12–13, so aim to include more intensity in your playing here before backing off the energy for the final four bars.

VIDEO & AUDIO https://bit.ly/3TvS8gf

"David is the epitome of taste and restraint. He embodies the 'less is more' approach and is often praised by fans for his melodic and emotive style."



MARK VENEMA/WIREIMAGE

PLAY BACKING

SOLO STUDY **TWO**

Our second piece demonstrates how David may approach a faster tempo while still maintaining his 'less is more' style with a focus on phrasing. Ensure that your intonation is spot on for the sustained string bends and keep the vibrato controlled, ensuring you don't move into modern 'tone wide' rock territory.

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EXTREME

VIDEO

In this article **Martin Cooper** presents the rhythm and lead guitar sounds of Nuno Bettencourt on the band's first three albums.

Nuno Bettencourt on stage playing his ubiquitous Washburn N4

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: A Major	✔String skipping
Tempo: 106 bpm	✔Picking and legato
https://bit.ly/3TvS8gf	✔Arpeggio playing

Boston-based rock band Extreme boasts a bona fide guitar legend in Nuno Bettencourt, a player heralded by the likes of Brian May, Steve Lukather and George Lynch as a true one of a kind.

Bettencourt was born in Portugal before relocating to the United States, and in addition to playing and writing for Extreme, has also recorded with Janet Jackson and Robert Palmer, plus been guitarist and MD for Rihanna, which included performing at the 2023 Superbowl half-time show.

The rest of the band comprises singer Gary Cherone, bassist Pat Badger and (newer) drummer Kevin Figueiredo. Previous encumbents of the Extreme drum stool were Paul Geary and Mike Mangini.

Although most well-known for the massive acoustic hit More Than Words, the group's albums have always been a blend of rock, funk and heavy metal, with occasional orchestral sections and brass arrangements.

In addition to selling over 10 million albums, Extreme's songs have appeared in movies such as Bill & Ted's Excellent Adventure, and the band has played at the UK's Donington Monsters Of Rock festival. Although disbanding in 1996 when Gary Cherone joined Van Halen for the commercially unsuccessful Van Halen III, Extreme regrouped again in 2004.

Bettencourt's style draws from Eddie Van Halen, Ace Frehley, and Brian May among others, and the space that he allows in his parts owes a lot to the Queen guitarist.

The band continues to record and tour, and last year's release, Six, featured great songs and stunning guitar work, not least on the Internet-breaking single, Rise.

Our track this month is in the key of A Major, A-B-C#-D-E-F#-G# but features bluesy Dominant 7th chords which contain G Natural, as well as C and E♭, from the A Minor Blues scale (A-C-D-E♭-E-G), and chromatic colour notes (every note of the chromatic scale is played at least once).

You'll also encounter two-handed tapping, string-skipped and tapped arpeggios, as well as syncopated rhythm and lead lines. The arpeggios in the final bar of the solo are built around the Major chords from the track; over the A and C chords your first finger plays the arpeggio's root note on the first string. The string skipping arpeggios over the D and E chords start on the root note and this is also found on the first string, which you play with your first finger. Check out the the video to see the specific playing articulations. Good luck!

"Nuno Bettencourt has been heralded by the likes of Brian May as a true one of a kind."

NEXT MONTH *Martin examines the playing style of Dan Auerbach from* ***The Black Keys***

Get the Tone

Nuno has always had a high-gain sound, from his ADA-MP1 preamp on early albums, Soldano in the early 1990s, and Randall amps in more recent times. Aim for lots of preamp saturation, and go for an American high-gain tone. A guitar with a bridge humbucker is ideal, or simply back off the treble on single-coils. Effects are minimal, with only occasional reverb and delay.

TRACK RECORD The debut album from 1989 includes the song Play With Me from the Bill & Ted soundtrack, and 1990's Pornograffitti features the big hits Get The Funk Out, More Than Words, and Hole Hearted. 1992 album, III Sides To Every Story includes a brass section and an orchestra and songs like Rest In Peace. The most recent release, Six features the songs Rise, and Other Side Of The Rainbow.

ETHAN MILLER / GETTY IMAGES

PLAY BACKING

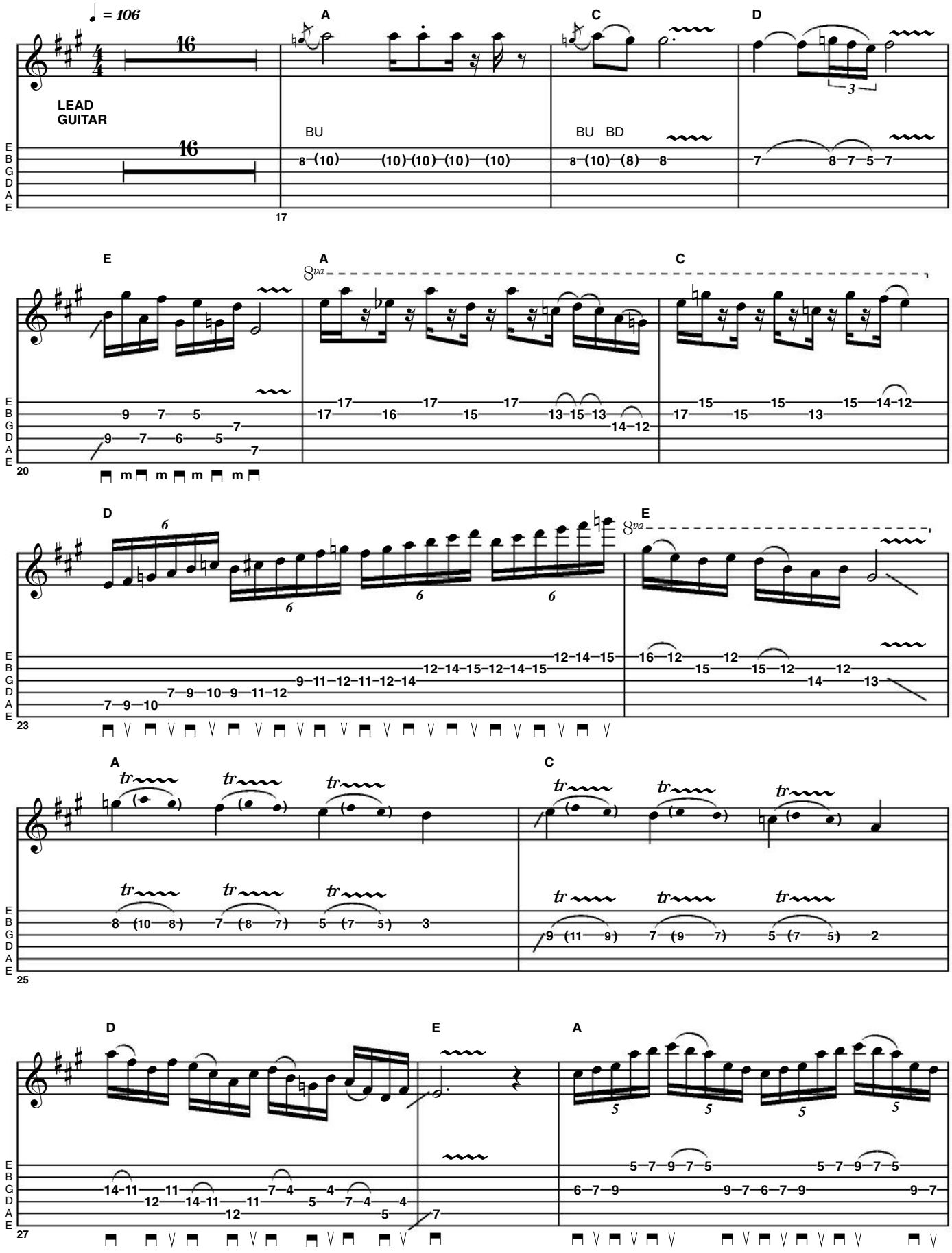
PERFORMANCE NOTES **RHYTHM**

The picking is generally aggressive throughout, and there is plenty of space in the rhythm guitar track. Getting to the tapped Pentatonic scale in bar 6 will take a bit of work, particularly as you then need to immediately play the chord on beat 1 of the next bar. Percussive muted notes are written into the notation as rhythms, but in general aim to keep a 16th-note 1 e & a, 2 e & a type of rhythm going with your picking hand and add to the percussive feel.

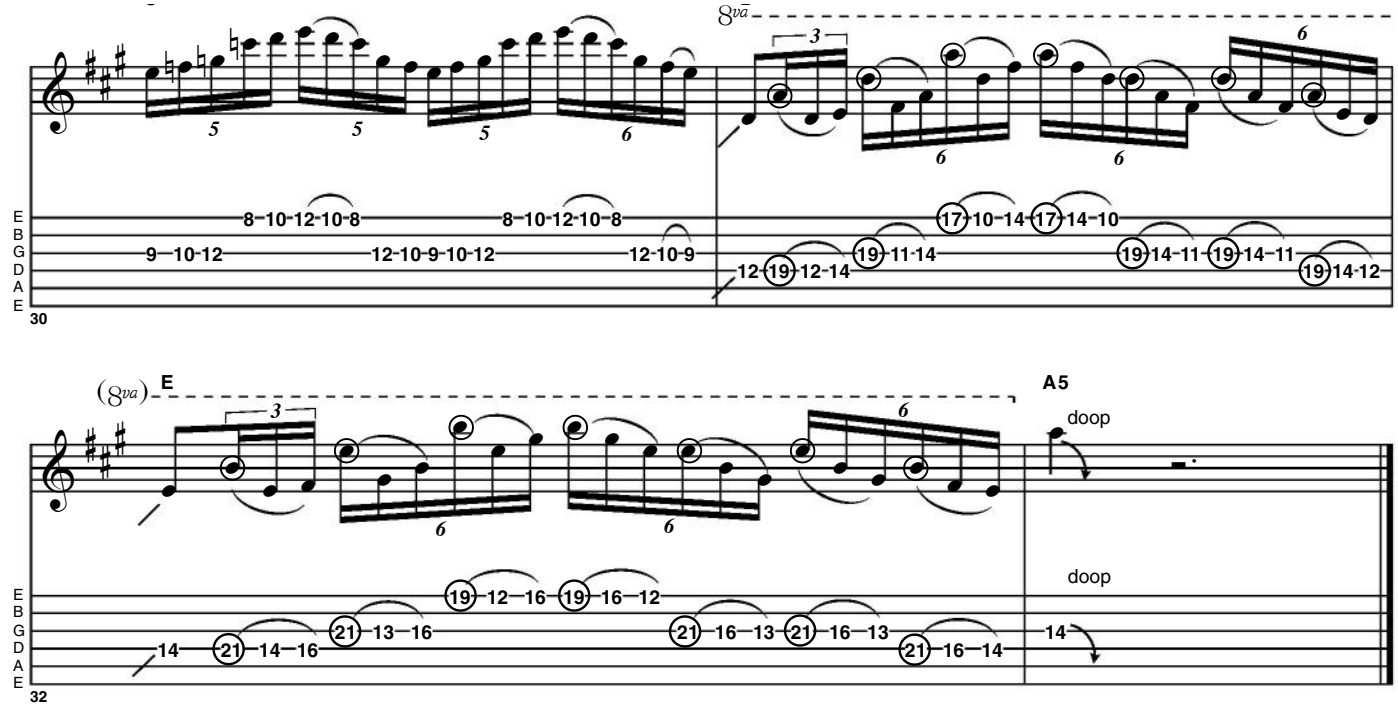
SOLO

PERFORMANCE NOTES **SOLO**

This solo has a lot of fast phrases which include odd note groupings and two-handed tapping arpeggios, as well as string skipping and a speedy alternate-picked passage in bar 23. Practise all of this slowly at first, taking it it small sections before reassembling the solo once each 'cell' is properly under your fingers. Enjoy!



PLAYING NOTES **SOLO**



Nuno's high fretboard chops on songs like Get The Funk Out, He-Man Woman Hater, and Warheads are truly stunning!

RICK KERN/GETTY IMAGES

MEGADETH

ON VIDEO

Jamie Hunt demonstrates the harmonically rich sounds that Dave Mustaine's guitar brought to one of thrash metal's biggest and longest-serving bands.

Dave Mustaine playing his custom painted Dean VMNT V-shaped guitar

Dave Mustaine has been the driving force of Megadeth since day one, when the singer-guitarist assembled the band in Los Angeles, in 1993. Heralded as one of the 'big four' thrash metal acts alongside Metallica, Slayer, and Anthrax, Mustaine remains the group's longest surviving member. Despite his unique soloing style and a revolving door of A-list shredders on lead guitar duties, Mustaine's rhythm parts

"Ferocious down-picked powerchord sequences put Megadeth firmly within the thrash domain"

are a significant factor in band's success. The ferocious down-picked powerchord sequences put Megadeth firmly within the thrash domain, but the inclusion of single-note figures and arpeggio lines means the rhythm parts carry a strong sense of melody. In addition, the songwriting makes regular use of passing chords to develop the harmonic range, and further the tension within their chord progressions.

ABILITY RATING

Moderate / Advanced

Info
Key: E Minor
Tempo: 160 bpm
https://bit.ly/3TvS8gf

Will improve your
✔Pedal tones
✔Down picking
✔Natural harmonics

Get the Tone

For an aggressive, defined tone use your bridge pickup and set your guitar's volume and tone to 10. Set your amp to the drive channel and add a healthy amount of gain. Don't scoop the tone but instead leave the middle control at 12 o'clock and add a slight boost to the bass and treble frequencies. This brings definition without losing the weight of your sound.

NEXT MONTH *Jamie follows his Megadeth lesson with two metal riffs inspired by Dimebag Darrell of the awesome* ***Pantera***

METAL HAMMER MAGAZINE

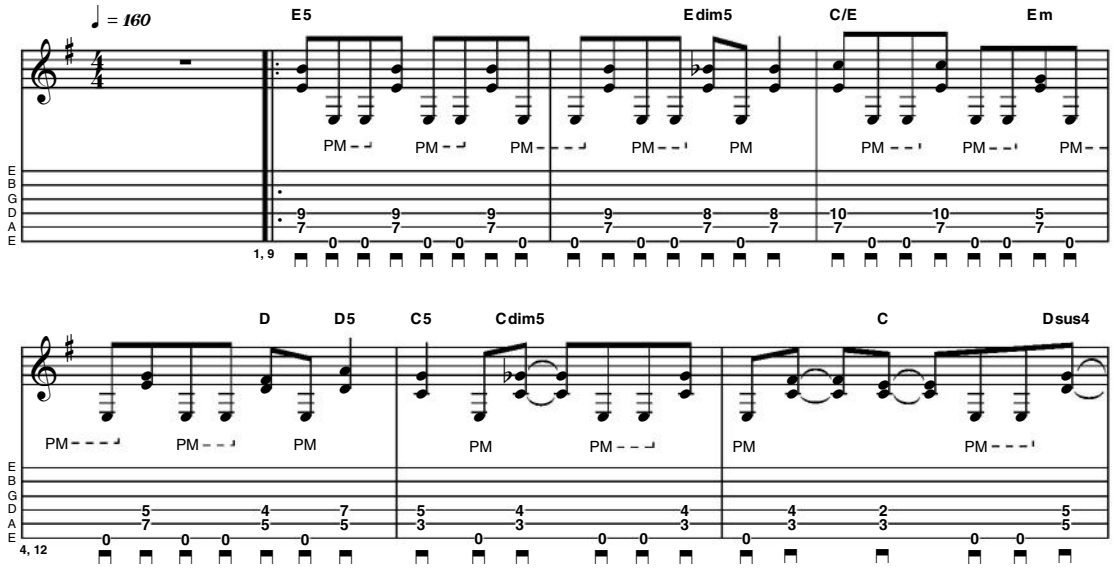
STYLE STUDY 1

The opening section features moving powerchords and double-stops on the fifth and fourth strings, which bring melodic shape to the phrase. Palm-muted E notes are played on the open sixth string as a pedal tone to introduce tension against the chordal movement on the other strings.

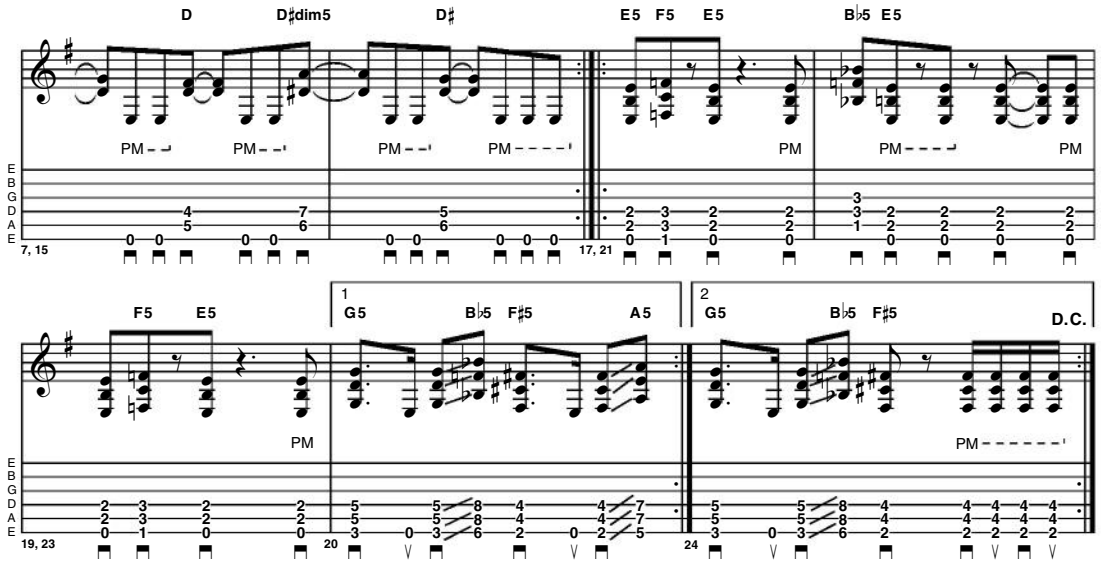
VIDEO

PLAY

BACKING



STYLE STUDY 1 *CONTINUED...*



STYLE STUDY 2

This study begins with fast powerchord sequences in E Minor and uses descending, single-note chromatic lines to bring energy to the end of each phrase. The second section is based on an ascending powerchord sequence and includes a repeated natural harmonic between each chord for a textural effect. The phrases conclude with arpeggio-based figures that bring pace and a melodic conclusion to the sequence.

VIDEO

PLAY

BACKING

NITA STRAUSS

She's been Elected to play with some of rock's greats. **Charlie Griffiths** dissects the chops of Alice Cooper's Ibanez-wielding guitarist.

Nita Strauss, as well as roles with Alice Cooper and Demi Lovato, has two solo albums out

ABILITY RATING

✪ ✪ ✪ ✪ ☆ Moderate/Advanced

Info	Will improve your
Key: Various	✔ Alternate picking
Tempo: Various	✔ Legato lines
https://bit.ly/3TvS8gf	✔ Sweep picking

Los Angeles born Nita Strauss initially gained her reputation as a shred guitar force to be reckoned with as part of the respected tribute band, The Iron Maidens. In 2014 she landed the rock guitarists' dream gig as Alice Cooper's axe woman. Nita currently tours with Alice, as well as pop superstar Demi Lovato while also finding time to write her own music, so far releasing two solo albums.

Nita's style is rooted in classic rock and metal with a skilful mastery of alternate picking, legato and sweep picking as core techniques, without losing sight of the importance of a strong melodic sensibility.

Example 1 is a single-string alternate picking lick in E Harmonic Minor (E-F#-G-A-B-C-D#) played over a heavy groove riff. Keep your picking hand moving in even down and up strokes, making sure you place the fingerings and open strings in time with the picking as this will greatly improve overall hand synchronisation.

For a legato workout, example 2 covers all six strings with a speedy Minor Pentatonic pattern. Rather than the traditional Pentatonic box shapes, this lick uses a mixture or two-notes-per-string and three-notes-per-string fingerings which reduces the amount of picked notes and makes it more legato friendly.

Example 3 is a classic three-string arpeggio pattern similar to the approach Yngwie Malmsteen pioneered in the 1980s. The arpeggios spell out the chord progression in the backing track which makes for a pleasing melodic thread that's easy for the listener to follow. The key to clean sweep picking lies in string muting in such a way that only one note is fretted at a time, by using your three remaining fingers as well as the side of your picking hand.

For more of an alternate picking challenge, example 4 features a string skipping idea. This lick forces your pick to jump differing string distances in order to give your picking hand a better sense of where the strings are in relation to the plectrum. Many subtleties of pick motion are required in order to achieve clean string changes. Straight up and down motions would result in colliding with the adjacent string, so a momentary angled motion away from the plane of the strings is needed, but the shallower the angle the better so as to maintain economy of motion and therefore greater eventual speed. Using the very tip of the pick to strike the strings will also help.

Once you are comfortable with each of these techniques try combining them together with example 5. This lick uses various techniques, from sweep picking to fretting-hand tapping, to legato and alternate picking, but also pulls various tonalities from the key of E Minor such as a B Minor arpeggio (B-D-F#), E Blues scale (E-G-A-B♭-B-D) and the E Aeolian mode (E-F#-G-A-B-C-D). Nita often does this throughout her solos in order to keep them melodically interesting over a repeating riff or chord progression.

Play each example slowly and accurately at first then speed up in small increments as your muscle memory and finger dexterity gradually improves.

NEXT MONTH *Charlie presents the alternate picking skills of the fusion legend* ***Al Di Meola***

Get the Tone

Nita's main guitar is her signature Ibanez Jiva model, with Di Marzio Pandemonium pickups in a humbucker, single-coil, humbucker configuration which offers lots of tonal possibilities. Nita uses Marshall amps with a high gain setting for fluid legato and crisp pick attack. Add a stereo delay low in the mix to give the notes more dimension and sustain.

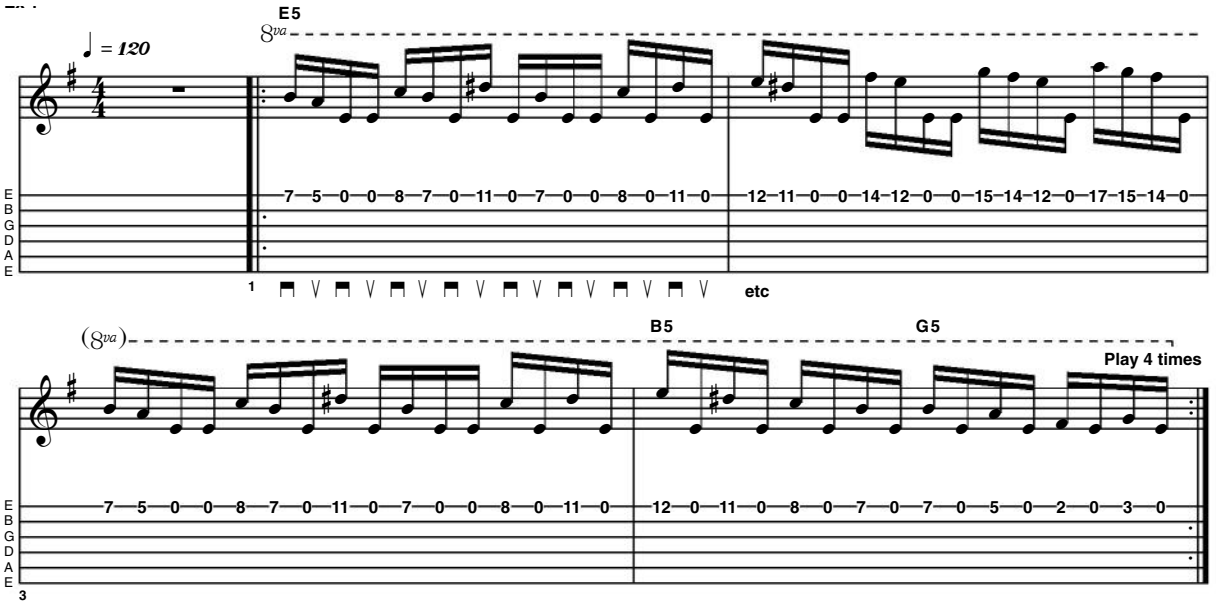
TRACK RECORD Nita's playing can be heard on the 2017 Alice Cooper album Paranormal as well as Demi Lovato's Revamped. For more metal riffing and soloing, Nita has two solo albums. Starting with the all-instrumental Controlled Chaos in 2018 and The Call Of The Void in 2023, which features a host of guest singers such as David Draiman and Lizzy Hale as well as a guest solo by Marty Friedman on Surfacing.

TIM MOSENFELDER/GETTY IMAGES

EXAMPLE 1 **PEDAL TONE WITH ALTERNATE PICKING**

Play this E Harmonic Minor (E-F#-G-A-B-C-D#) lick entirely on the first string, using the open E note as a pedal tone. Start with a downstroke and use strict alternate picking in synchronicity with your fretting fingers.

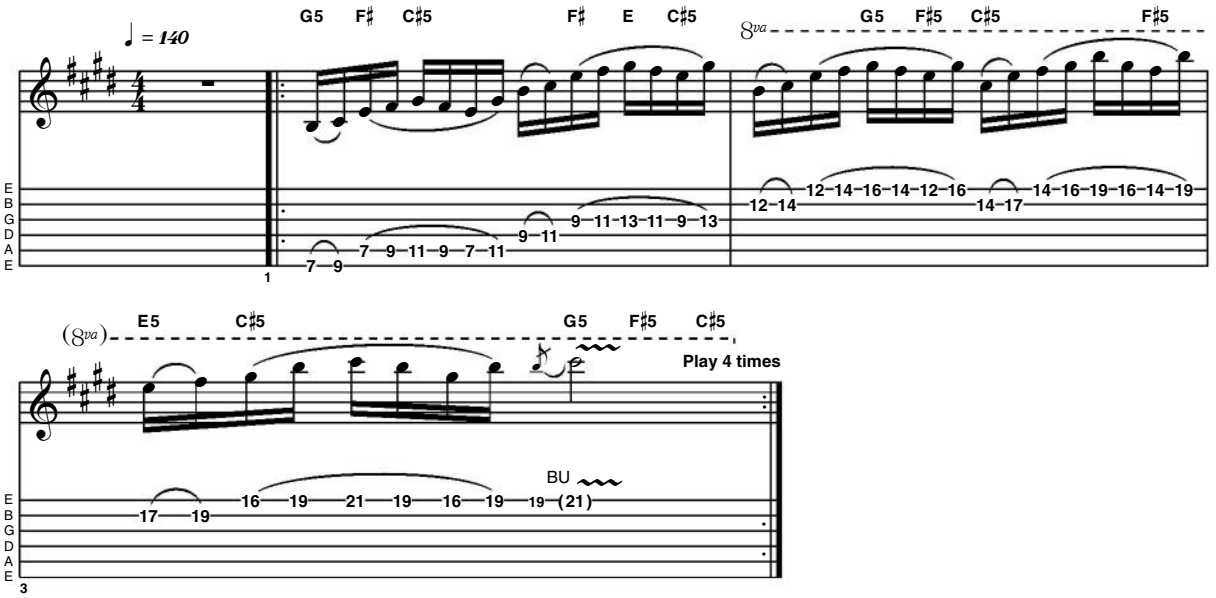
PLAY



EXAMPLE 2 **LEGATO**

This lick is based in C# Minor Pentatonic scale (C#-E-F#-G#-B) with the notes arranged with two-notes-per-string, then three-notes-per-string. Use light pick strokes to initiate each string, then legato to smoothly connect the notes.

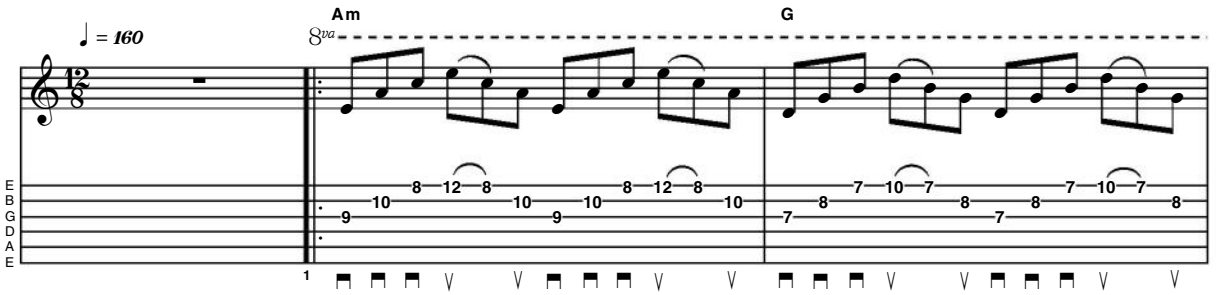
PLAY



EXAMPLE 3 **SWEEP PICKING**

Start each of these three-string arpeggio shapes with a single downward sweep pick, while using your fretting fingers to separate the notes. Next, play two upstrokes, separated with a pull-off to complete the six-note pattern.

PLAY

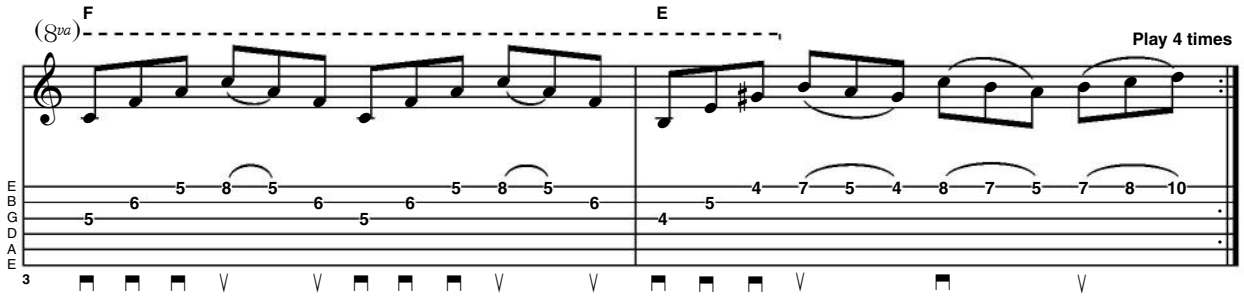


VIDEO & AUDIO https://bit.ly/3TvS8gf

"Nita's style is rooted in classic rock and metal with a skilful mastery of alternate picking, legato and sweep picking as core techniques."

TERRY WYATT/GETTY IMAGES

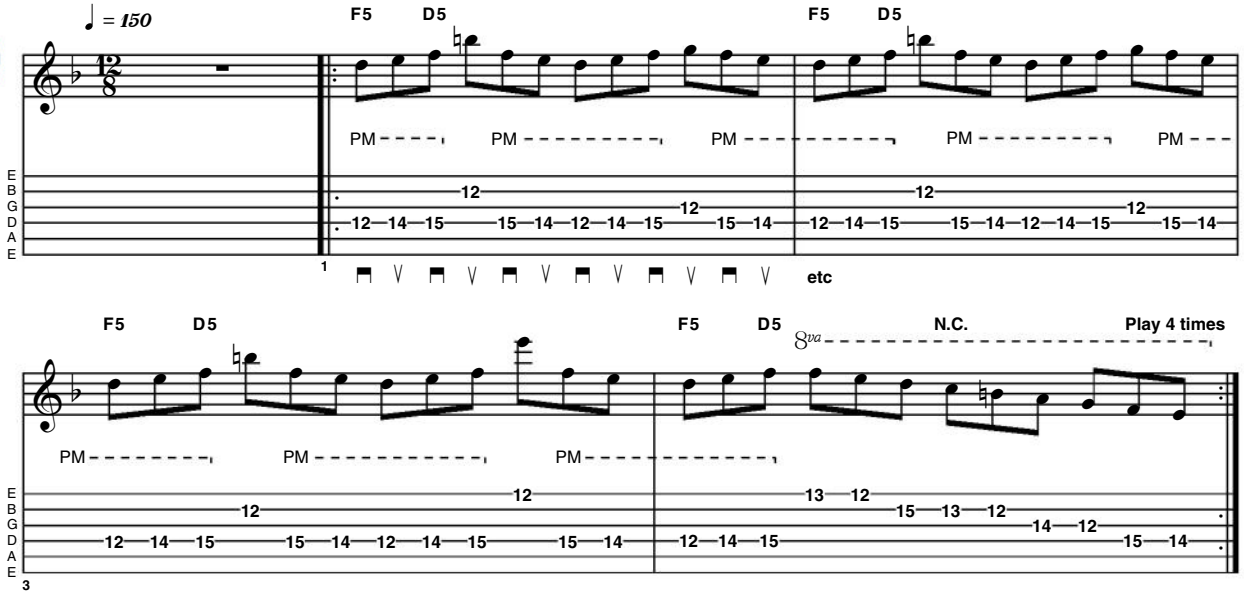
EXAMPLE 3 **SWEEP PICKING (CONT'D)**



EXAMPLE 4 **STRING SKIPPING**

This string skipping lick is based in D Dorian mode (D-E-F-G-A-B) with three notes played on the fourth string and a first-finger note played on each of the highest strings. Pick the fourth string down, up, down, then play the string skipped notes with up strokes. Finish the lick by descending the scale using alternate picking.

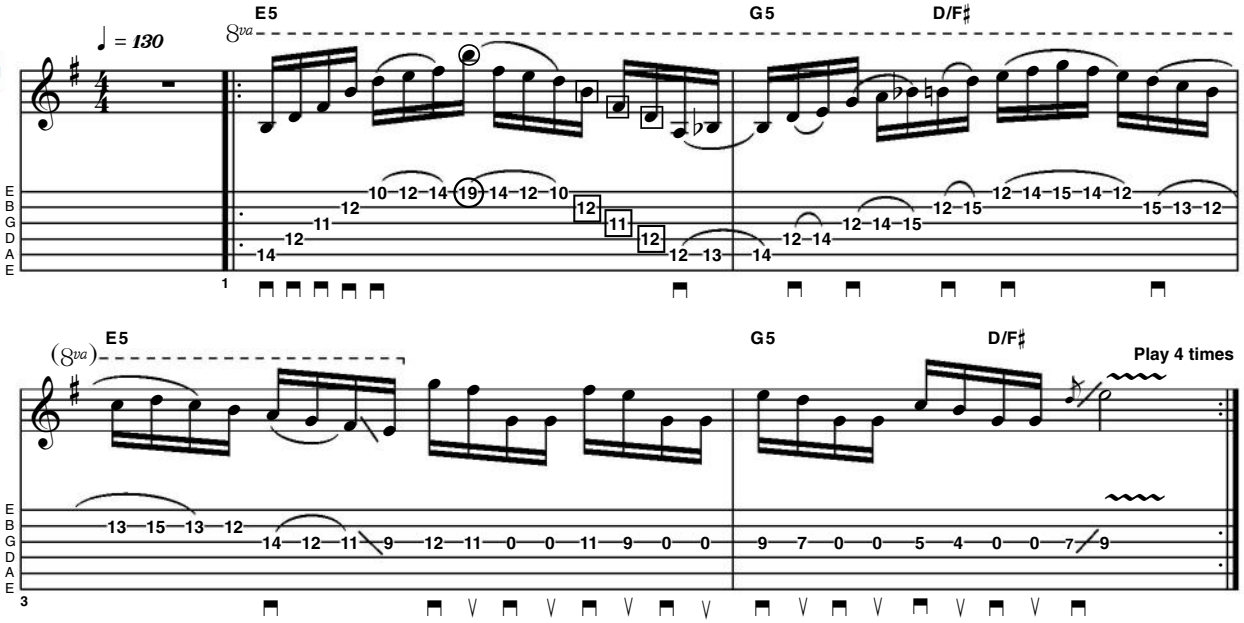
PLAY



EXAMPLE 5 **COMBINING TECHNIQUES**

This E Minor lick seamlessly combines sweep picking, tapping, legato and alternate picking. First break the lick down into small sections and practise each technique slowly and cleanly before joining them together and ensuring the 16th-note flow remains consistent.

PLAY



MIKE ZITO

VIDEO

For this month's column **Andy G Jones** presents the style of the Missouri-born guitarist-singer who formed the Royal Southern Brotherhood.

Mike Zito has a deal with PRS Guitars but also plays many other instruments

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔Rhythmic development
Tempo: Various	✔Melodic understanding
https://bit.ly/3TvS8gf	✔Blues phrasing

Mike Zito is one of the co-founders of blues-rock supergroup Royal Southern Brotherhood, alongside Cyril Neville, Devon Allman, Charlie Wooton and Yonrico Scott. In this line-up he shared lead guitar duties with Devon (son of Gregg) Allman, drawing comparisons with Duane Allman and Dickey Betts' twin-guitar assault in the Allman Brothers Band.

While the Brotherhood was a great outlet for Zito, it was only a matter of time before he struck out on his own. After leaving the band in 2014 Mike continued the upward trajectory of his solo career. He has been prolific in releasing albums full of original songs, and his wonderful singing is supported by a tasteful yet forceful lead guitar style. While rooted firmly in the blues he wears the influence of his rock guitar heroes on his sleeve, too. The sound of the great Texas guitar players has also found its way into his style, Zito having been a Texas resident for some time now.

Mike's solo albums feature high-flying guests and stellar rhythm sections, revealing influences from Americana, rock, country, Louisiana swamp, funk and R&B. His wide ranging musical taste is demonstrated by the variety of grooves and chord progressions in his music. He has talked of the influence of Prince, Bruce Springsteen, Michael Jackson, and even Van Halen in his early years.

Mike brings a great sense of pace and development to his solos. The maturity in his playing is obvious; he's in no particular hurry to impress, and yet always manages to hit bullseye. Examine his style and we suspect you'll discover many licks that are just begging to be 'borrowed' and made your own (just as Mike surely did).

Sound-wise, Zito uses a more saturated tone than many blues players and this seems to affect the kinds of lines he plays, too. He often sounds like a great classic rock player due to his long flowing lines and that sense of motivic development. As if this weren't enough he's also an accomplished slide guitar player and often uses this to create a more rootsy Southern vibe.

In the following examples I have introduced a range of approaches typical of Mike Zito. In the chord progression that dominates the solo there is consistent use of the tonic A Minor Pentatonic with occasional Blues scale inflections, Prince-style Pentatonic double-stops and much more.

Mike's solos seem to have a timeless quality and I've attempted to emulate that sense here, too. Zito sounds like a player that's used to making records and crafting solos that are meant to stand the test of time. His fantastic use of melodic development is sure to be playing a large part in this, so in your own improvisations always aim to introduce shape, style, and purpose.

NEXT MONTH *Simon homes in on the bluesy and melodic style of Fleetwood Mac's* ***Peter Green***

Get the Tone

Mike uses various guitars including Telecasters and PRS, and he's recently acquired a Ceriatone Overdrive Special amp. His use of a heavily driven tone means that you'll need a powerful overdrive pedal. A clean boost will help too, if you have one. Go for a driving American style amp tone with reverb and delay, and try adding light tremolo, as Mike often does.

TRACK RECORD All of Mike's albums are great. The range of grooves and styles means it's no wonder that Mike has a big following. It's also worth checking out his work with Albert Castiglia. - this is another reminder of what a great team player Zito is. Try the title track of his new album Life Is Hard for a great solo with fantastic use of repeated figures. The tremolo picking in the solo even brings EVH to mind.

PER OLE HAGEN/REDFERNS

EXAMPLE **ONE**

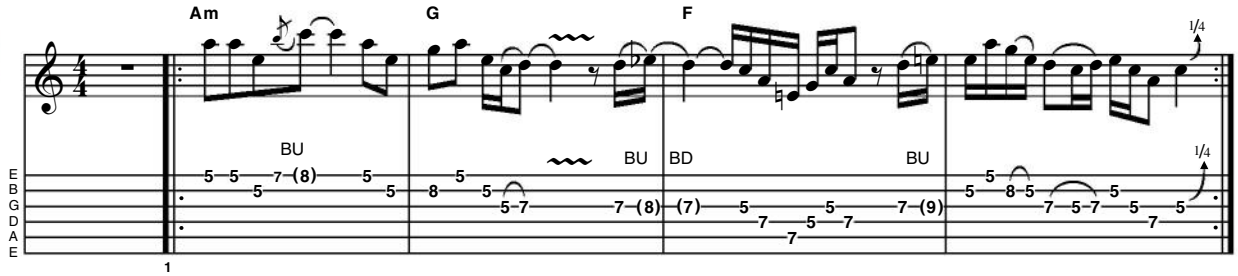
We start with a raucous double-stop and then work around the A Minor Pentatonic scale. This is a classic Zito-style line ending with a perfect blues move.

PLAY

EXAMPLE **TWO**

Here the phrasing is vocal and more rhythmic. This vocal style of phrasing really helps Mike to 'sell' a solo.

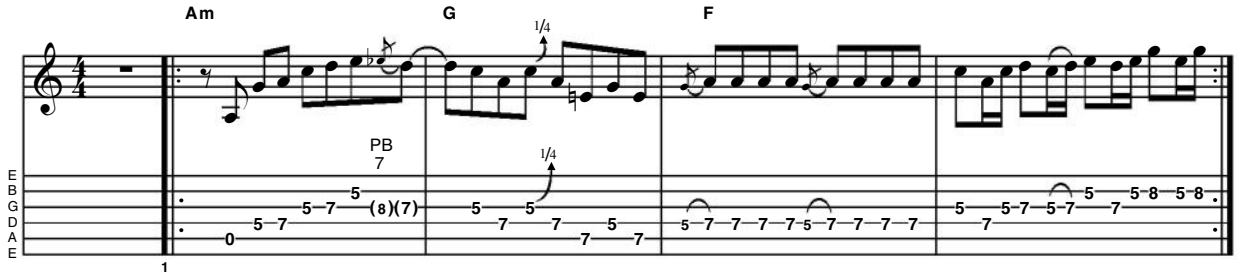
PLAY



EXAMPLE **THREE**

The inflections are the key to the sound here. The pre-bend from E♭ to D in the first bar is another classic Zito move, reminiscent of Brian May.

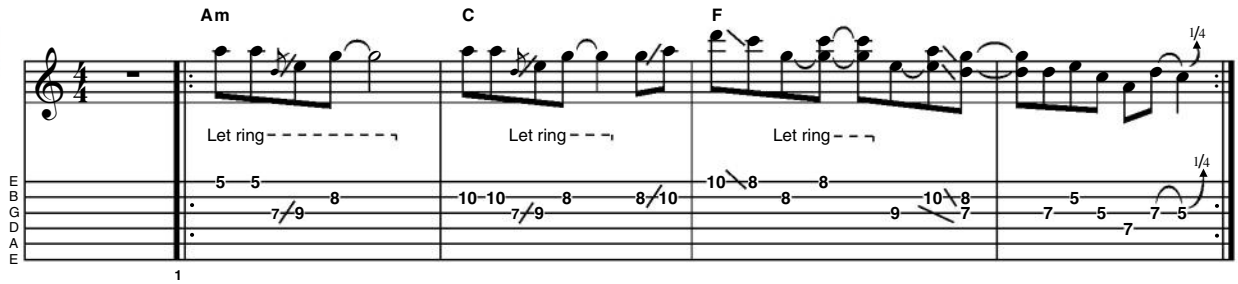
PLAY



EXAMPLE **FOUR**

This starts with a motif that is repeated in the second bar. After that we get a line that uses A Minor Pentatonic harmonised in double-stops, as Prince might.

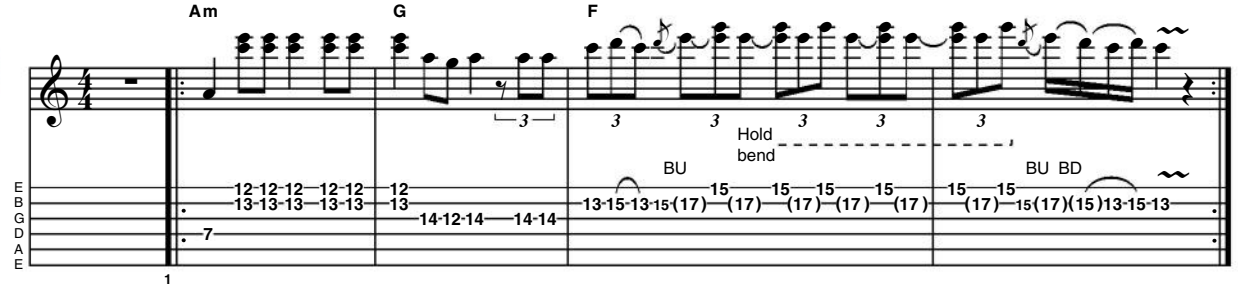
PLAY



EXAMPLE **FIVE**

This idea is a move that you'll often hear Mike use - a double-stop on the Minor 3rd and 5th of Am9. Be consistent with the held bend in bars 3 and 4 of the lick.

PLAY



PLAY

MIKE ZITO STYLE **SOLO**

Here is where the previous examples come together for a final solo. While it's largely based around A Minor Pentatonic shape 1, and a little of shape 4 higher up the fretboard, this familiar terrain will still show some fresh and vibrant phrasing ideas that you can add to your own lead playing.

MIKE ZITO STYLE **SOLO** *CONTINUED…*

KEITH RICHARDS

VIDEO

This issue **Stuart Ryan** looks at the acoustic side of a guitarist more used to striding stadium stages with his Fender Tele or Gibson ES-355.

Kieth Richards and Mick Jagger playing Gibson Hummingbird guitars

ABILITY RATING

★★☆☆☆ **Easy / Moderate**

Info	Will improve your
Key: A Major	✔ Playing with swing
Tempo: 81bpm	✔ Embellishing chords
https://bit.ly/3TvS8gf	✔ Rhythm and syncopation

Picture Keith Richards and your first image is probably of the Tele-toting, bandana-wearing wildman of rock. However, explore The Rolling Stones' back catalogue and you'll see that acoustic instruments feature heavily, from strummed and picked acoustic guitars to 12-strings, mandolins and Nashville-tuned guitars (the high strings from a 12-string set). For the acoustic singer-songwriter or accompanist, the styles of Richards and his accomplice Ronnie Wood are essential study.

Keith Richards was born in 1943 in Dartford, Kent. His grandfather Gus Dupree was a working musician who famously told the young Keith that he would give him guitar lessons when he could reach the instrument on the shelf. Richards finally got the guitar in his hands and lessons began. His early influences were the prominent jazz musicians of the time, principally Duke Ellington and Louis Armstrong. However his first guitar hero was Scotty Moore, the rockabilly legend and sideman to Elvis Presley. While Richards would develop his own sound and approach, you can always hear a bit of Scotty Moore in his playing.

Richards famously met Mick Jagger at school and their shared love of blues became the bedrock of the Rolling Stones sound. Their rock and roll side was defined by Richards' love of Chuck Berry and Muddy Waters, and this accounts for his ability to move from rhythm to lead and back again within the space of a bar.

Although Richards famously favours open G tuning and just five strings for a lot of his rhythm work, he also frequently uses standard tuning and that's what I've opted for here. This is partly to save you the bother of re-tuning your guitar but also so that hopefully you'll be able to hear the colour he gets from his rhythm parts when using standard tuning. Triads form the basis of his picking style and he will add open strings to give these chords greater richness. For example, he will replace a D Major triad with a Dadd9 taking advantage of the open first string. His characteristic rhythmic swagger is harder to approximate, however. Aim for a loose, relaxed feel and pay attention to the swing of the rhythm section - you are not aiming to play it straight.

"Triads form the basis of Richards' picking style, adding open strings to give extra richness."

Interestingly, Richards' first love is actually acoustic guitar. He views electric as more limited and prefers the challenge that acoustic playing can offer him. Delve into the music of The Rolling Stones and you are guaranteed to find plenty of acoustic!

NEXT MONTH *Stuart examines the complex picking of the 'British Bob Dylan',* ***Donovan***

Get the Tone

As you'd expect, Richards has a large and enviable guitar collection. The acoustic he used most was a Gibson Hummingbird, and you'll hear this guitar on Jumpin' Jack Flash among others. These days, however, you are more likely to see him with a 1964 Martin 00-21. For this recording I used my Martin Custom Expert 1937 D-28 through a Soyuz 017 FET microphone.

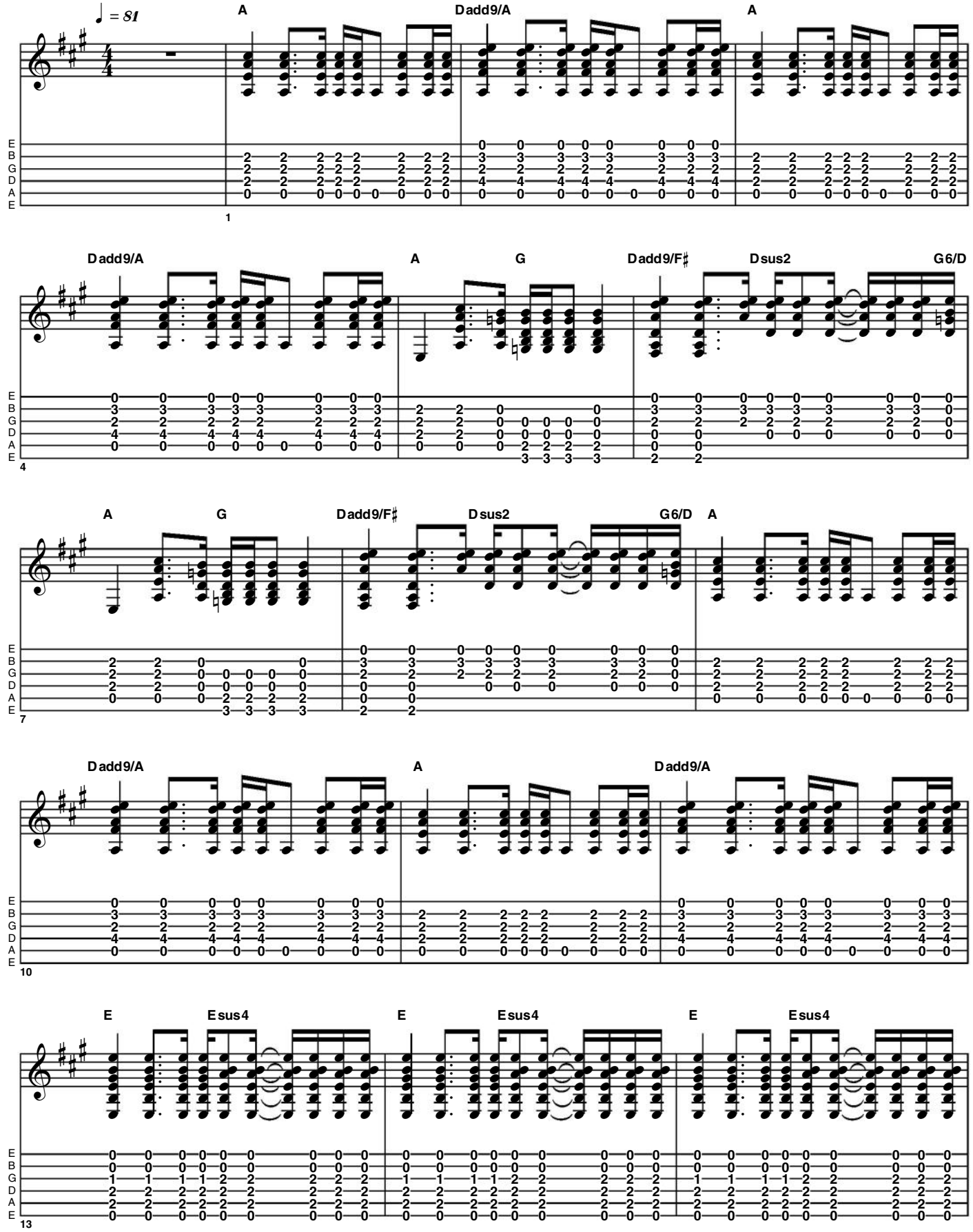
TRACK RECORD Keith loves acoustic guitar so much that it features on most Stones tracks even if sometimes it's buried deep in the mix. Some of the most famous examples of his acoustic work are the plectrum-picked hit single Angie, taken from the band's 1973 album, Goat's Head Soup, the strummed Wild Horses from 1971's Sticky Fingers, and You Can't Always Get What You Want from 1969's Let It Bleed.

IMAGE CREDIT: CUPID PRODUCTIONS LTD / ABKCO

PLAY

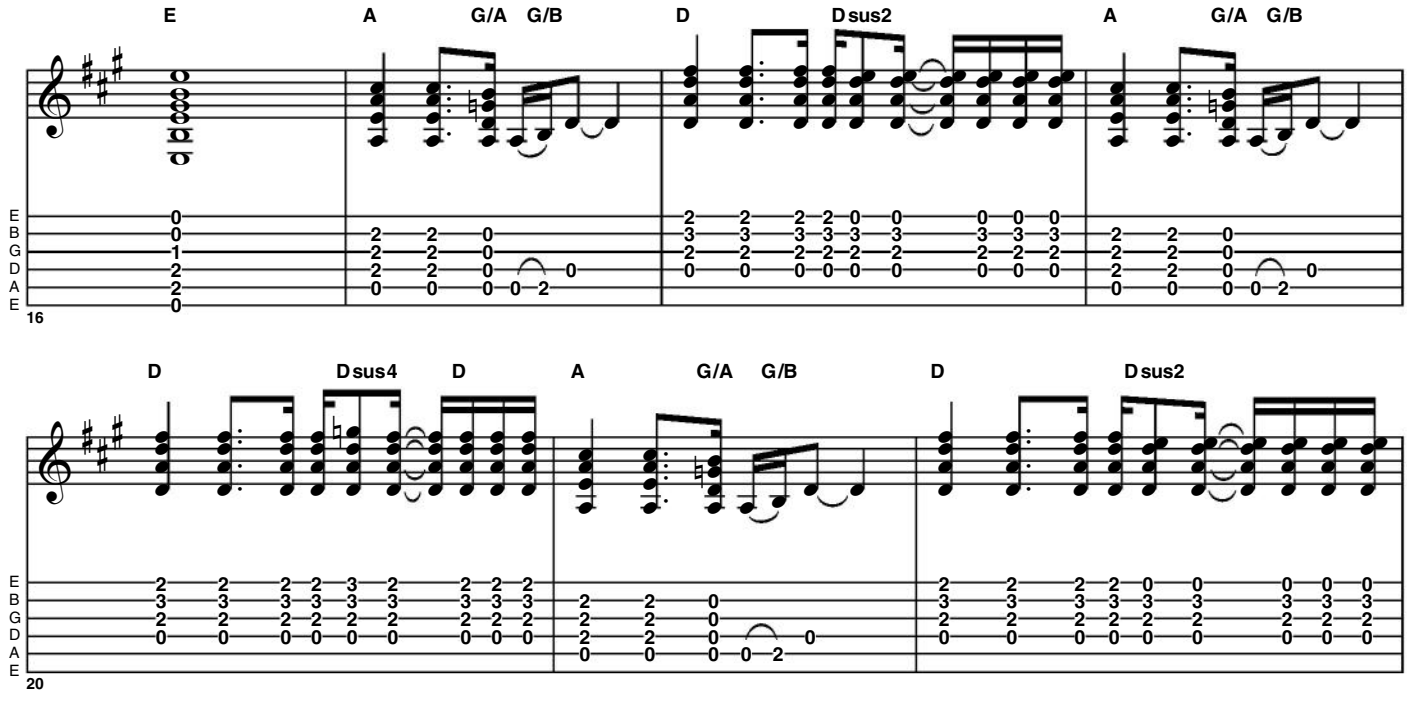
PERFORMANCE **NOTES**

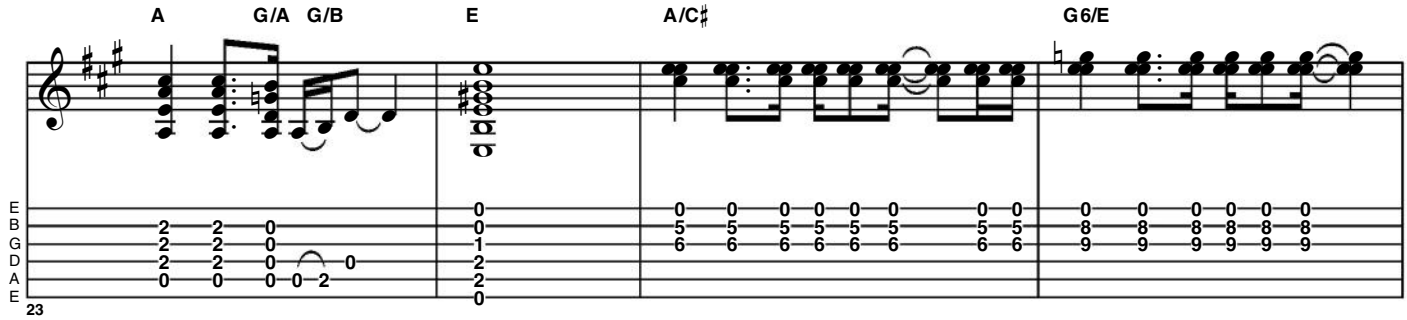
[Bars 1-16] To play the A Major chord use a partial barre with the first finger across the fourth, third and second fingers as this will make for a smoother move to the following Dadd9 chord. To play the Dadd9 use the third finger at the 4th fret of the fourth string, the first finger at the 1st fret of the third string and the second finger on the 3rd fret of the fourth string. Make sure the second finger isn't touching the open first string or you'll mute the vital E (9th/2nd) note.

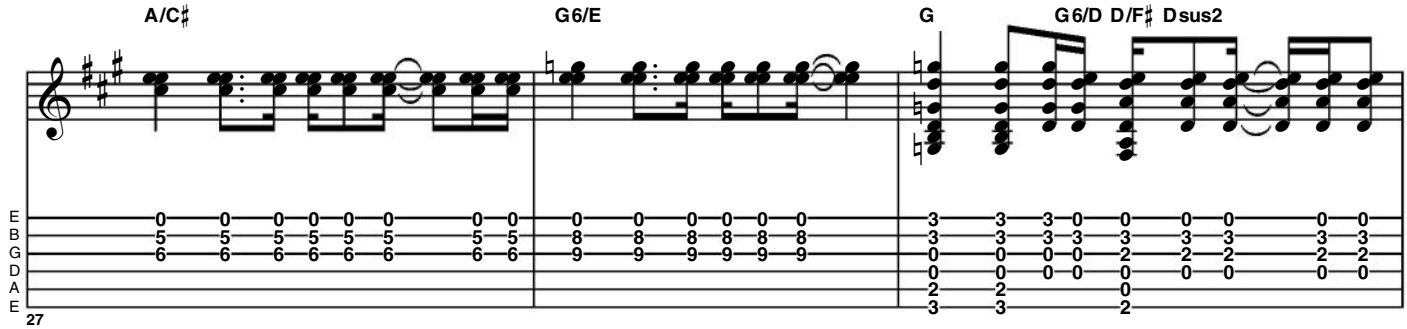


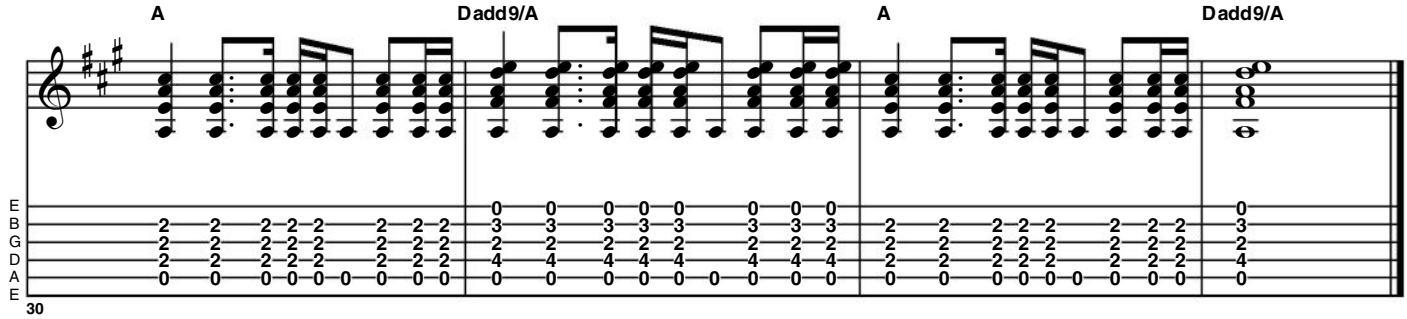
PERFORMANCE NOTES

[Bars 17-33] As with many classic rock and roll players you can try hooking the thumb over the sixth string to the play the D/F# chord that follows the G. When moving from the G chord, keep the third finger on the 3rd fret of the second string as it acts as an 'anchor' for the D/F#. You can also use the first finger to fret the sixth string but when you get used to using the thumb it's actually much easier (many players of the era used 'thumb over' instead of barre chords, too).









KEVIN MAZUR / KEYSTONE FEATURES / GETTY IMAGES / FUTURE OWNS

The Hummingbird was a favourite Stones acoustic, but (left) Keith plays a Collings

CLAUDIO PIETRONIK

VIDEO

In this month's **JTC** article you can learn four vibrant licks from this amazing Italian guitarist who uses hybrid picking to get the best of both pick and fingers approach.

JTC

ABILITY RATING

★★★★☆ **Moderate/Advanced**

Info	**Will improve your**
Key: C Minor/E Minor	✔ Alternate picking
Tempo: Various	✔ Economy picking
https://bit.ly/3TvS8gf	✔ Speed and fluency

You might associate hybrid picking with country guitar, but there's no reason why you can't use it in any musical genre. On paper, it seems like such a great solution. You get all the aggression and definition from the plectrum, combined with the contrapuntal flexibliity of fingerpicking. Speedy crossing of strings becomes effortless, as there's always a spare digit handy. Plus you've got a whole other hand to do the legato and bends!

There is of course the slight problem of the many hours of practice it requires, synchronising all these techniques and developing clean, accurate execution. However, if you need inspiration, look no further than the amazing Claudio Pietronik.

Claudio is an amazing musician from Italy, who began playing as a child and developed his style by listening to the rock bands of the day, his favourite being Europe's guitarist, John Norum. Claudio began on classical guitar so it was natural when taking up the electric, that he used a pick but combined it with his fingers. He has since developed his hybrid picking technique to an incredible level of fluency. It's the perfect tool for the brand of cinematic rock and metal that he plays in his band Ancient Bards, as it allows him to access scale and arpeggio lines that would otherwise be all but impossible.

In these three excerpts from the JTC guitar package, 21 Day Fix: Hybrid Picking, Claudio takes us through three graded exercises. The full package will take you from the absolute basics right up to some seriously dazzling lines.

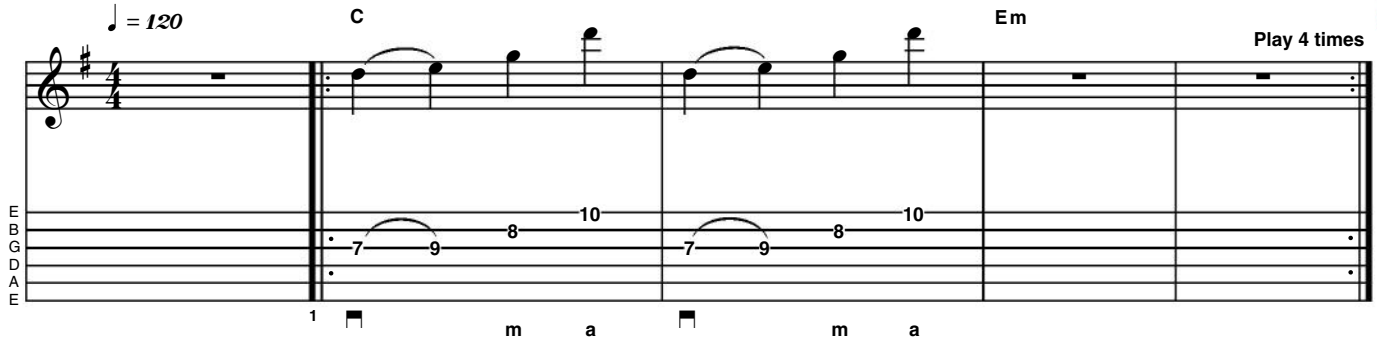
Claudio Pietronik plays Negrini guitars, custom built for him in Lausanne, Switzerland

NEXT MONTH *JTCguitar brings you three rock and three hybrid licks from* ***Jake Wilson***

TRACK RECORD Listen to Claudio's debut album, The Seed Of Life (JTC Records) and it's no surprise that his name is on many guitarists' lips. The Seed Of Life takes you through a journey of epic tracks and huge production, each track showcasing Claudio's ability to draw you into every note. With its huge orchestral sounds and heavy riffs you'll be engaged throughout, wondering just where Claudio will take you next.

EXAMPLE 1 **PICKING INDEPENDENCE**

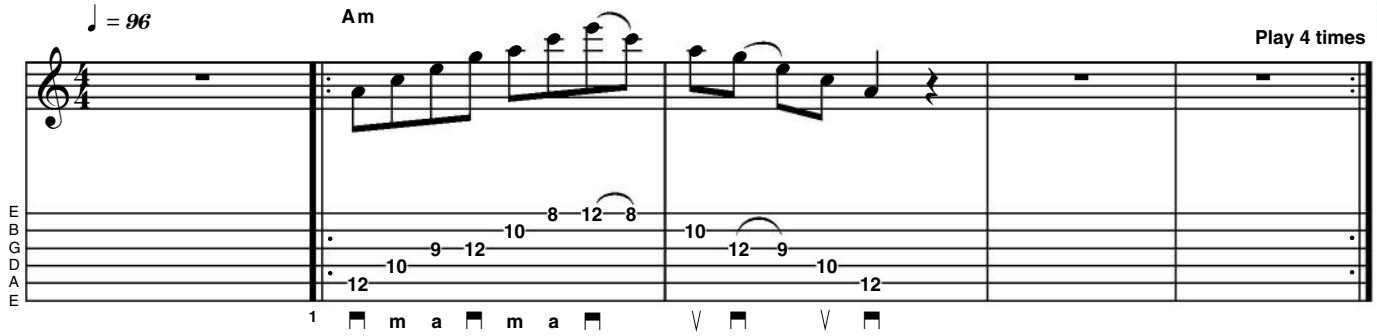
It's essential that the 'components' of your picking hand (pick, second, third fingers) can work independently, and in sync with your fretting hand. With these first two exercises, listen to Claudio first, then play the phrase in the gap.



PLAY

EXAMPLE 2 **AM7 ARPEGGIO**

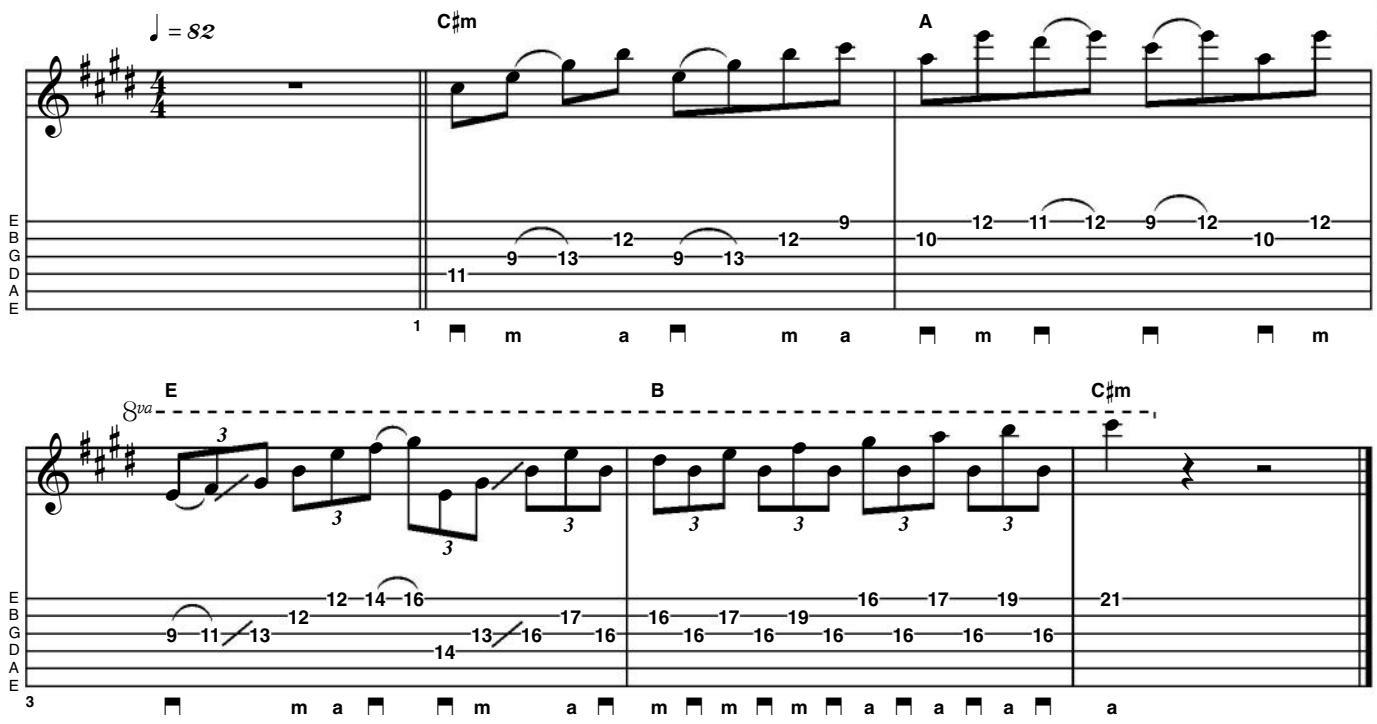
Next, Claudio demonstrates how he'd play an Am7 arpeggio. Notice how he switches to economy picking on the descent. The main focus here is in moving smoothly from your third finger (a) to the next pick stroke.



PLAY

EXAMPLE 3 **CREATING COLOURFUL LINES**

Ready for a challenge? This longer lick combines sequenced arpeggio shapes with pedal-tone lines. There's a mixture of picking patterns, interspersed with legato, so take things very slowly until both hands are working together in sync.

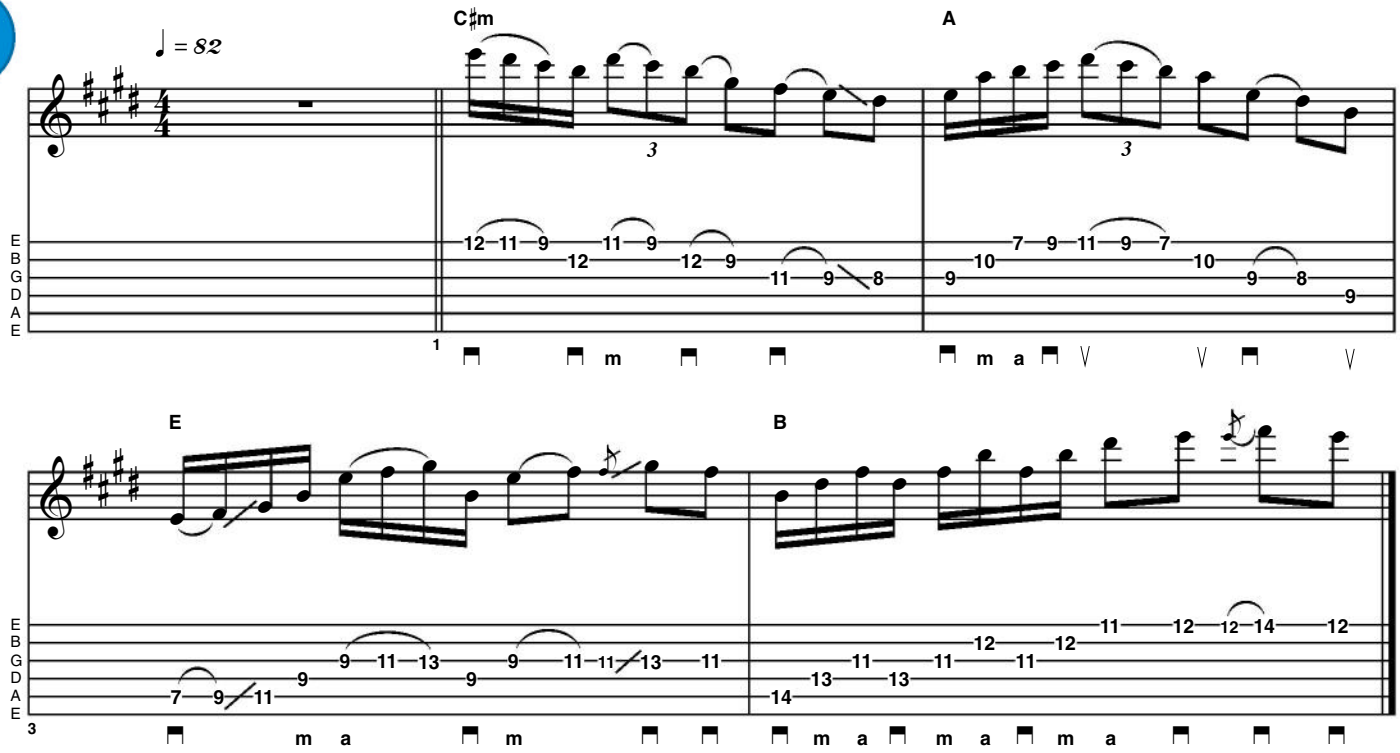


PLAY

EXAMPLE 4 VARYING RHYTHMS FOR RICH PHRASING

Here's a melodic variation on example 3. Another longer lick using the same progression, it combines many of Claudio's favourite techniques, including arpeggios with pedal tones, a variety of picking patterns as well as plenty of legato. Again, take it slowly, and break it down into smaller sections if you find that easier.

PLAY



Claudio is a stunning guitarist who excels at hybrid picking

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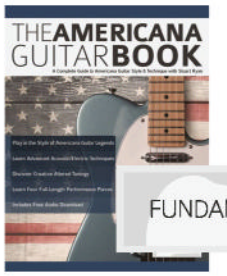
AMERICANA PT 2

Stuart Ryan demonstrates more examples from his Americana Guitar Book, with a look at three early pioneers of country and bluegrass styles.



Brought to you by...

FUNDAMENTAL CHANGES

ABILITY RATING

✪✪✪✪✪ Moderate

Info	Will improve your
Key: Various	✔Travis picking
Tempo: Various	✔Bluegrass licks
https://bit.ly/3TvS8gf	✔Country strumming

This month I will be focusing on the techniques and approaches of three early country artists: Merle Travis, Lester Flatt, and Hank Williams.

While these players sat firmly within the country and bluegrass genres - Flatt, as one half of the legendary Flatt & Scruggs guitar and banjo duo; Travis, a country megastar after whom Travis picking was named; and Williams, a troubled songwriting genius who died just before his 30th birthday - today's Americana artists blur all of these stylistic boundaries. Today Americana incorporates techniques from bluegrass, country, folk, blues and more to create its unique sound.

"Americana encompasses elements of folk, country, bluegrass, blues, and Louisiana cajun music."

In its earliest form Americana means Appalachian mountain music, which then develops into a number of different styles from bluegrass to American folk, the latter giving voice to artists like Paul Simon, Bob Dylan and Joan Baez, who brought the nascent sound of Americana to a much wider audience. It also encompasses elements of country, blues, and Louisiana cajun music, which makes Americana a catch-all for several different styles and therefore meaning things to different people. As you'll see from this month's study, each artist had a unique approach to the guitar which inspired many generations to come.

Merle Travis with his ultra decorated 1934 Gibson Super 400

MICHAEL OCHS ARCHIVES/GETTY IMAGES

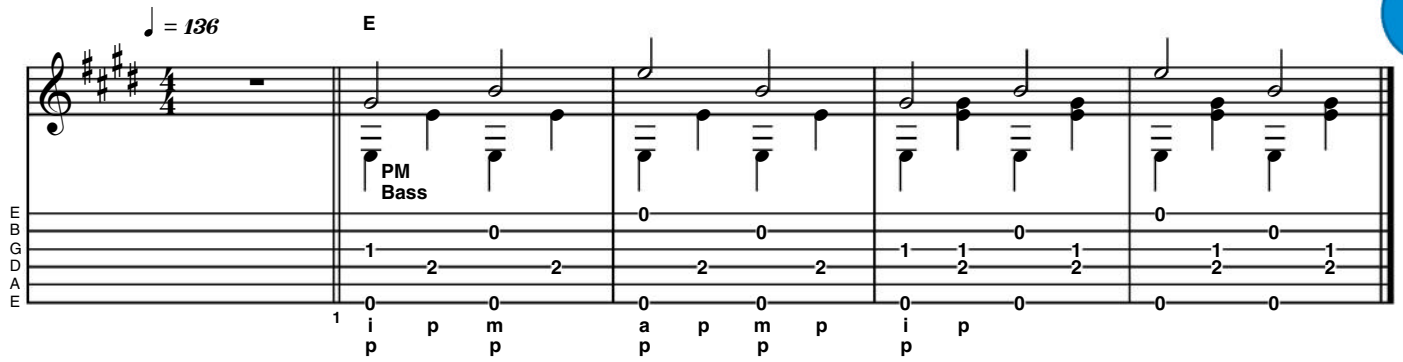
NEXT MONTH *Stuart treats us to part three of his series examining the sound of* ***Americana***

TRACK RECORD Americana is a huge genre and it's worth listening to all the artists mentioned above. Flatt & Scruggs are perhaps best known for playing the theme tune to The Beverley Hilbillies, while Merle Travis had hits with No Vacancy, Steel Guitar Rag, and Merle's Boogie Woogie. Hank Williams penned many country classics, from Hey, Good Lookin' to Jambalaya, Your Cheatin' Heart, and lots more.

EXAMPLE **ONE**

In this Travis picking example the melody moves while the bass plays a root/octave pattern. Travis used his thumb and first finger for plucking everything, but most guitarists use second and third fingers for the third, second, and first strings. Chet Atkins refined Travis picking like this to make the technique his own.

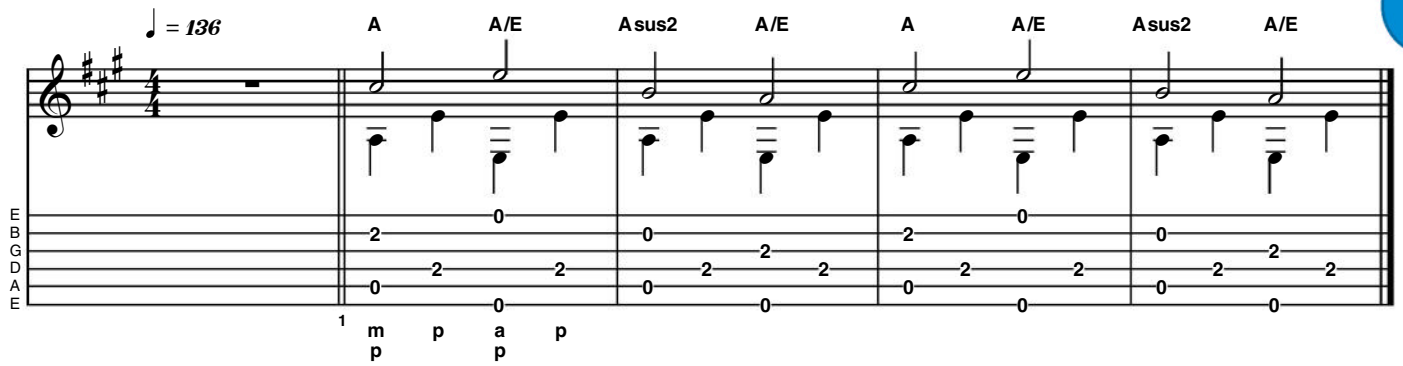
PLAY



EXAMPLE **TWO**

Now you can try the 'other' Travis bassline which incorporates the fifth string against the earlier root/octave pattern. Remember with Travis picking you are still generally playing through chord progressions so the thumb has to be adept at quickly altering its pattern as you change chords.

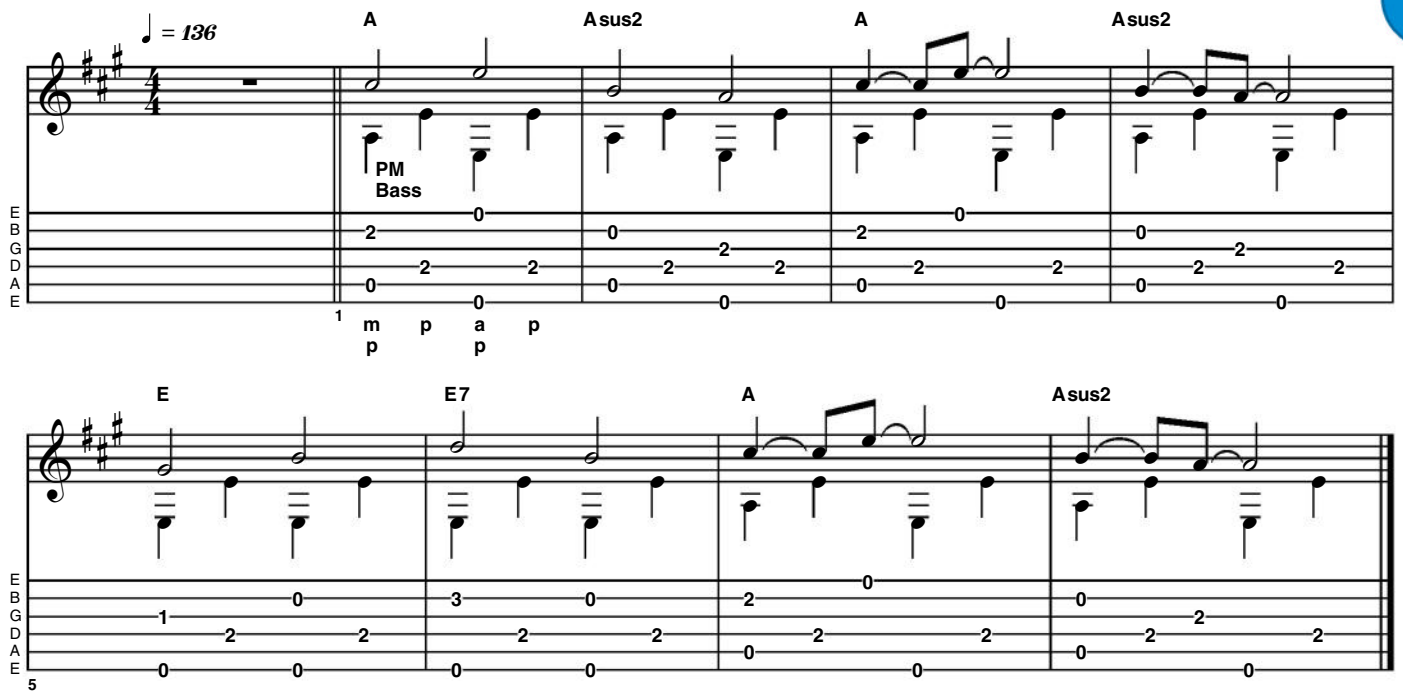
PLAY



EXAMPLE **THREE**

This example tests your ability to move between two different chord shapes and basslines while sustaining a melody line over the top. At first this may feel like a lot to process, so start slowly and focus on getting the picking-hand thumb to the point where it's automatically and accurately playing the bassline.

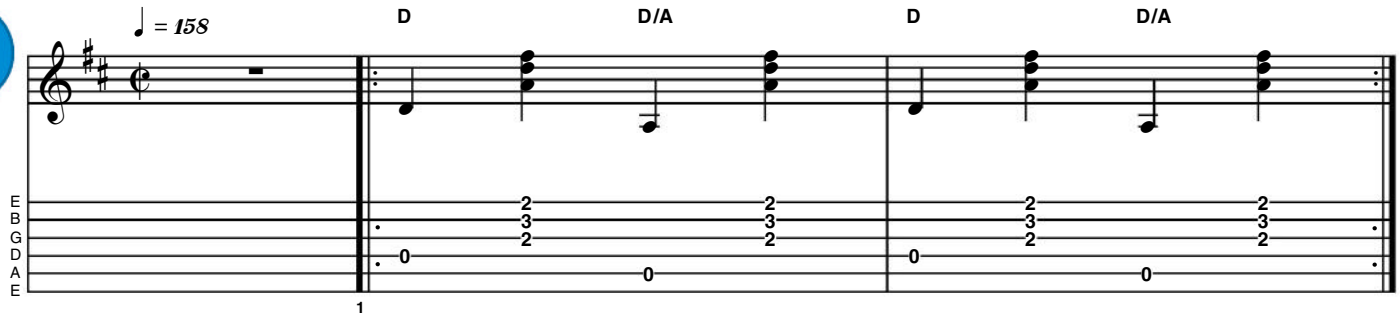
PLAY



EXAMPLE FOUR

For this Lester Flatt-style alternating bassline on a D Major chord, Flatt would have used a thumbpick which gave him a different angle of attack and therefore a slightly different sound from that produced by a pick. You can play this with downstrokes all the way.

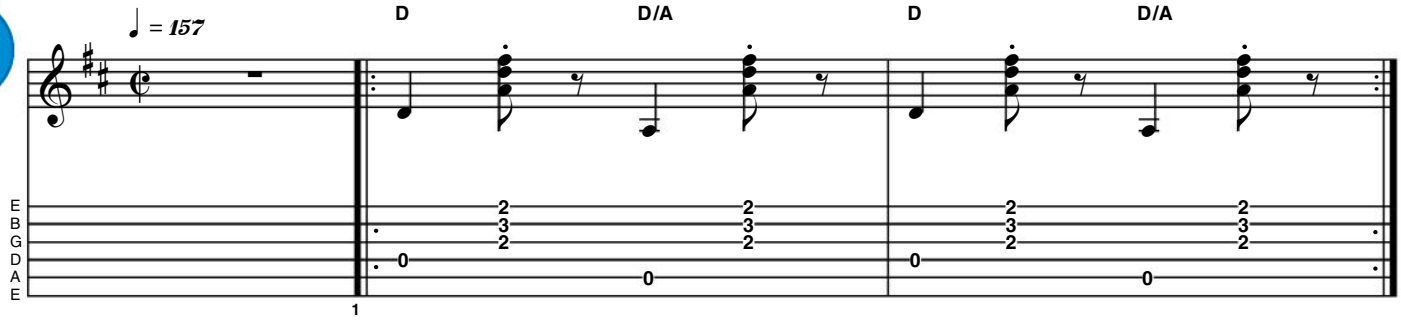
PLAY



EXAMPLE FIVE

Here's the percussive element of Lester Flatt's style . The three string D chord is played staccato so it only sounds briefly. Take the pressure off the chord as soon as you have played it but don't remove the fingers altogether. Ease off the pressure and you'll notice the chord stops sounding which creates a more percussive quality.

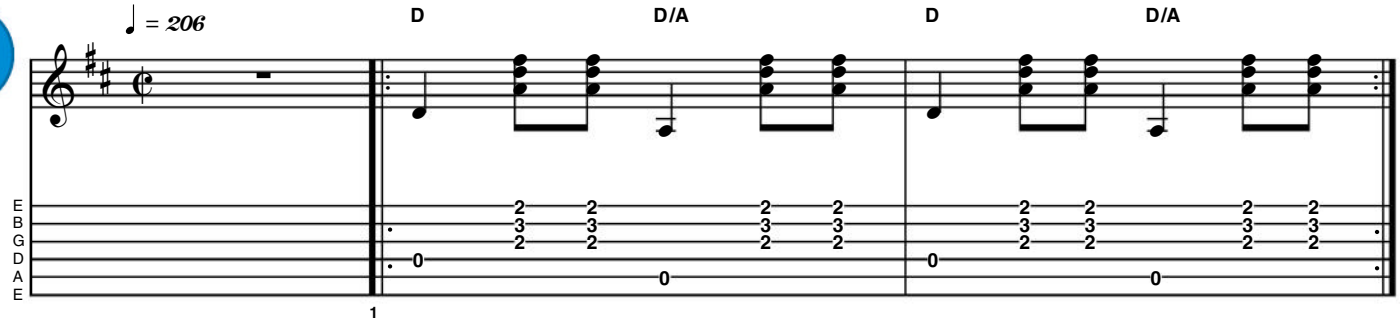
PLAY



EXAMPLE SIX

Here the chord is played on beat 2 and the offbeat, as well as beat 4 and its offbeat. If you are using a thumbpick the approach is similar to the Carter pick/flick style though here you can use just the first finger of the picking hand for the down/up flick, or the first, second and third fingers together for the down/up motion.

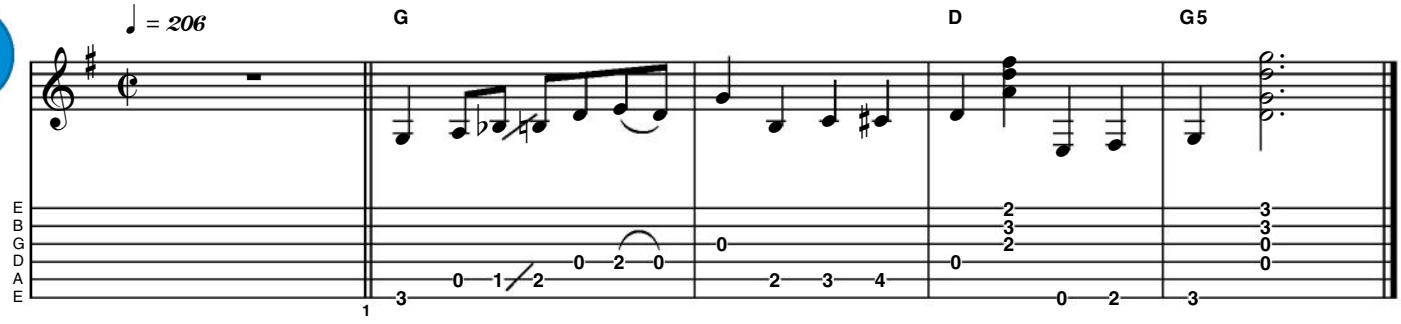
PLAY



EXAMPLE SEVEN

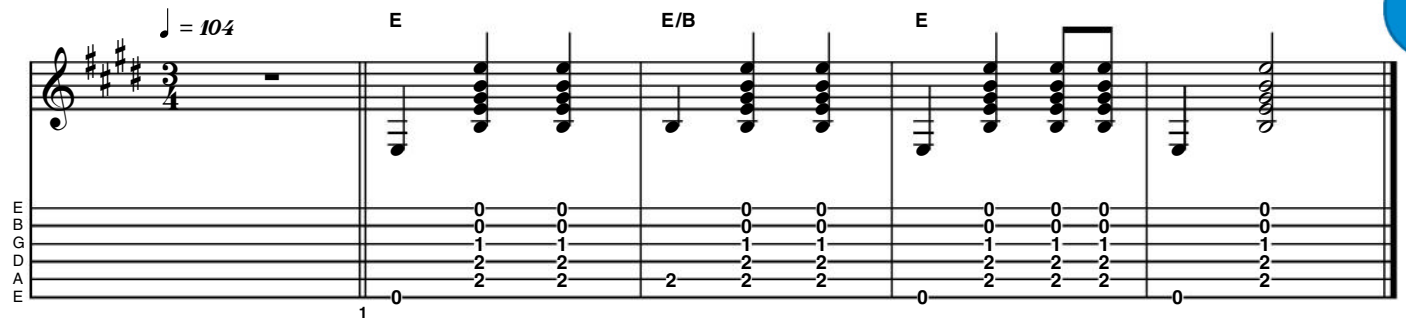
Intros and outros are a huge part of what the guitar does in bluegrass and Flatt was famed for his G Major runs like this one. It's based around a G Major scale in the open position and takes us from G to D and back again. If you only learn one bluegrass lick then this is the one! You may find this easier to play with a plectrum.

PLAY



EXAMPLE **EIGHT**

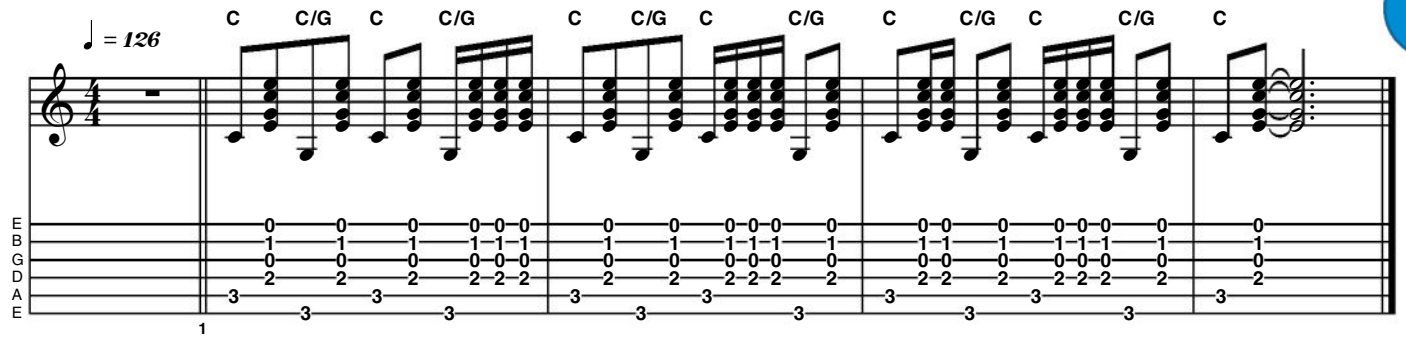
Although Hank Williams' style was simple he played with a great feel and, when combined with his 'choppy' strumming, gives you the rhythm guitar style that is at the core of country playing. This example in 3/4 time shows how an alternating bassline works on a mid-tempo waltz.



PLAY

EXAMPLE **NINE**

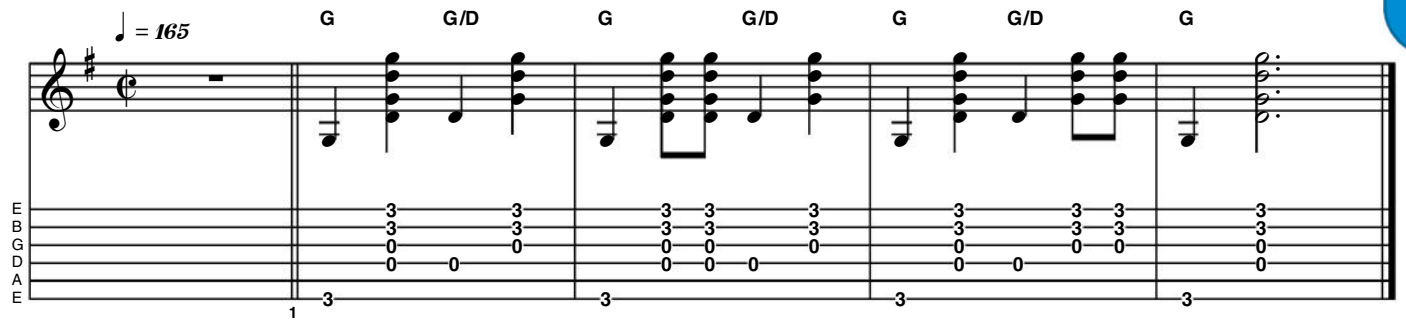
This next Hank Williams style example shows how he'd play loose strumming patterns in 4/4 with the alternating bassline approach, again note the slight swing feel in here and make sure you are accurate when picking bass notes followed by chords.



PLAY

EXAMPLE **TEN**

Williams hinted at bluegrass in his more up-tempo tracks. The alternating bassline/chord pattern is still here but the tempo is faster so work on separating the bass and chords. Play this loosely but see if you can maintain the stamina to play the pattern repeatedly for a few minutes, as you would in a performance.



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7TH CHORDS

Brought to you by...
RGT@LCM

For this month **Simon Barnard** guides you through five 7th shapes using the CAGED system, with examples and a full piece to play.

John Frusciante (Anthony Keidis to his left) is adept at employing 7th chords

ABILITY RATING

✪✪✪✪✪ **Moderate**

Info	Will improve your
Key: C Major	✔7th chords
Tempo: 85 bpm	✔CAGED system
https://bit.ly/3TvS8gf	✔Chord changes

The fretboard can be a complicated terrain to navigate. Many notes can be played at the same pitch in multiple positions, and the third and second strings are tuned a Major 3rd apart, whereas the rest are tuned to the interval of a 4th.

With this in mind, the CAGED system is a useful tool to help the fretboard make a little more sense. This system is based on any chord being able to be played in five different positions, based upon the five main open-position Major chord shapes of C-A-G-E-D. In essence, each one of these chords can be moved up the guitar neck, most commonly utilising the first finger to barre across the fretboard.

Most guitarists are familiar with the E and A shape barre chords that are commonplace in blues, pop and rock. Full barres using the C and G shapes are a little less popular in contemporary music, but are prevalent in classical guitar. These shapes can be trickier play, but they do have something different compared to the E and A shapes. This is that they allow for the notes of chords and arpeggios to be played in sequence. Take the open C Major chord. The intervals in ascending order from the fifth string up to the first are: root, Major 3rd, 5th, octave and 10th (essentially another Major 3rd stacked an octave higher). This shape, along with the open G chord, are therefore constructed in a logical fashion, whereas the open E and A shapes are rather more disorganised - although this makes them perfect for powerchords, for example.

Our final shape is the D shape, based upon the open D chord. This utilises the top four strings and is great for funk rhythm playing and cutting arpeggios. All the CAGED system shapes provide enough variation to navigate a variety of genres and styles. Becoming proficient in them will make you a well-versed guitarist and breathe life into your playing, especially if your go-to barre chords are those ubiquitous but super guitar-friendly E and A shapes.

When learning these shapes, it's helpful to visualise the open chord shape within each barre chord. You may also notice when playing the C, A, G and E shapes, that your fretting hand's first finger is working as a handy (sic) moveable capo. Of course, sometimes an actual capo will be the preferred method, allowing you to play open chord shapes further up the neck, as a guitarist like James Taylor does. But even with no barre or capo, it's beneficial to know the CAGED shapes all over the fretboard.

The following examples show how Major 7th, Minor 7th, Dominant 7th, and Minor 7♭5 chords can be played using the CAGED system, while the study piece explores a four-bar chord progression showing variety of ways of playing each chord.

NEXT MONTH *Simon demonstrates several great ways to create* ***Funky Syncopation***

Get the Tone

Your neck pickup is always a good choice for this style of playing, as it provides a 'plummy' tone that makes the examples sound warm and pleasant. A cleanish amp and a little reverb will also help. It goes without saying that heavy distortion and wild effects are off the agenda, but experimenting with your guitar's tone control can often refine the results.

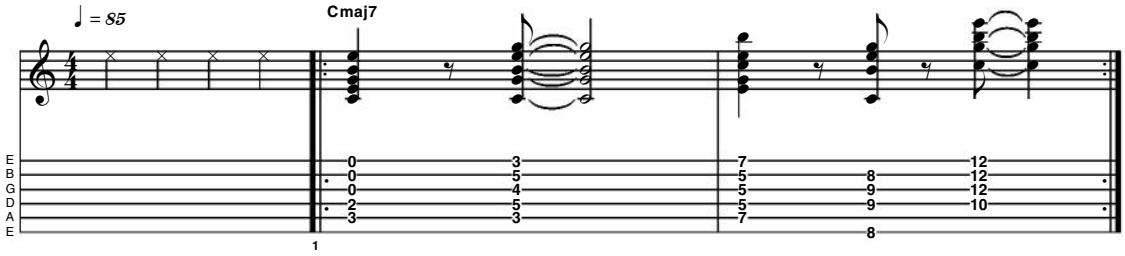
TRACK RECORD Snow (Hey Oh) by Red Hot Chili Peppers uses C, A and E shape arpeggiated chords to produce a fun and challenging guitar line.Randy Rhoads' playing during the verses of Ozzy's Crazy Train features C-shape triads, albeit in second inversion with the root note at the top of the chord. Mark Knopfler's playing in Sultans Of Swing is littered with CAGED shapes throughout.

BRIAN RASIC/GETTY IMAGES

PLAY BACKING

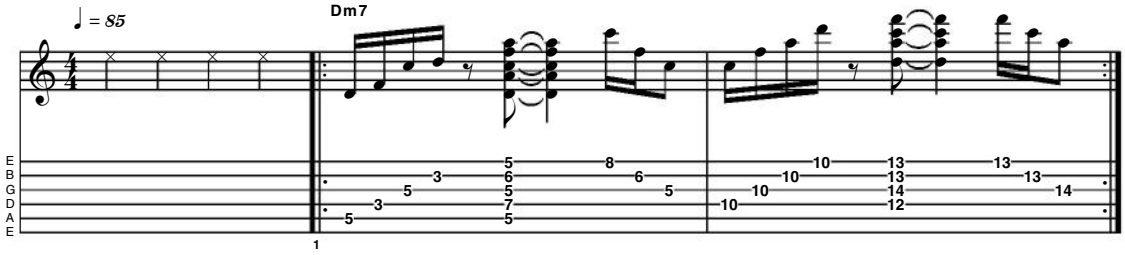
EXERCISE 1 MAJOR 7 SHAPES

Our first example features five shapes of a C Major 7 chord using the CAGED system in logical order. You may notice that the sixth string is omitted from the G-shape chord at the start of the second bar. This is to make the shape a little easier to play.



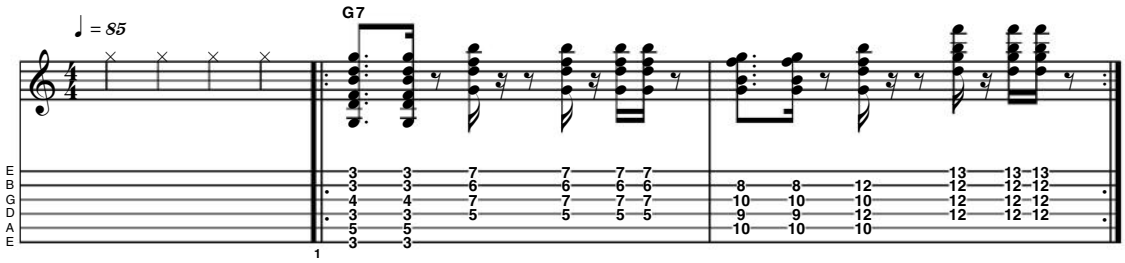
EXERCISE 2 MINOR 7 SHAPES

This example showcases four D Minor 7 shapes, and demonstrates how arpeggiated chords can be used to create an entirely different feel.



EXERCISE 3 DOMINANT 7 SHAPES

Five G7 chord shapes are used here to create a colourful funk rhythm guitar part. Moving shapes up the neck as seen in these examples is good for creating interesting rhythm guitar parts with upper melodic movement, especially when working with other instruments.

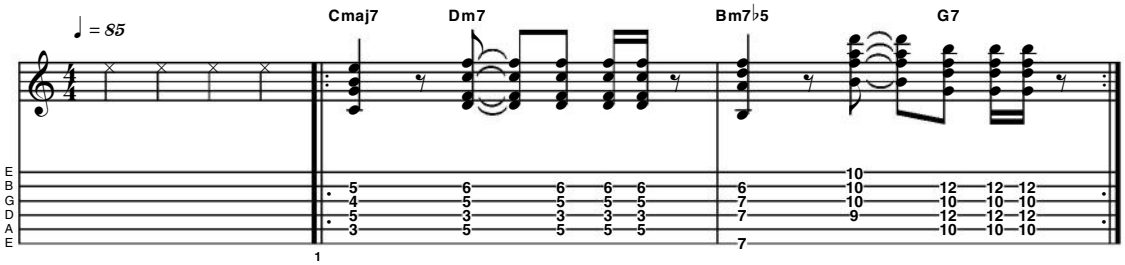


EXERCISE 4 MINOR 7 FLAT 5 SHAPES

Five Bm7♭5 chords feature in this example, with lots of arpeggios to create a neo-soul style guitar part. Arpeggios can be unforgiving if there are any notes that aren't fretted properly, or if stray open strings creep in, so make sure that you have every chord shape accurately under your fingers.

EXERCISE 5 CAGED SYSTEM IN ACTION

This final example shows how we might put some of these shapes together when navigating a simple chord progression. The CAGED system is exploited fully here so that each chord climbs the guitar neck, with A shape chords featuring the most.



PLAY BACKING

AUDIO https://bit.ly/3TvS8gf

STUDY **PIECE**

Bars 1-8 We set the scene with a four-bar progression using open position chords. This progression is used throughout, with the CAGED system exploring different shapes and voicings. **Bars 9-12** features barre chords with added single-note lines for melodic interest before a repetitive rhythm pattern in **bars 13-16** takes the chords further up the neck. **Bars 17-20** continue to explore different chord voicings with some neo-soul inspired arpeggios during the final two bars before we come to a close in **bars 21-24** with further neo-soul flourishes, ending with a final climb using five shapes of C Major 7.

NEW ALBUMS

A selection of new and reissued guitar releases, including ***Album Of The Month***

ALBUM OF THE MONTH

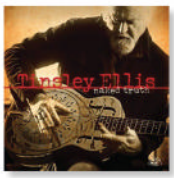
BILL FRISELL
ORCHESTRAS
(Blue Note Records) 10/10

You can't pin down Bill Frisell. Like jazz contemporaries John Scofield and Pat Metheny, he never sits on his laurels and often creates delight with new sonic flights of fancy. As is the case with this new release. His jazz trio is augmented by two ensembles, the 60-piece Brussels Philharmonic and the 11-piece Umbria Jazz Orchestra. This is rich, sophisticated, vibrant and detailed music of the highest level. Certainly with elements of classic film music stylings and Gil Evans-esque traits, the two orchestras augment, accompany and lead the music courtesy of arranger Michael Gibbs. The big version is a three-disc release that includes both Frisell compositions and standards that he's enjoyed playing in the past. So there's his own Strange Meeting alongside Billy Strayhorn's Lush Life and two versions of Ron Carter's Doom, just for starters. Bill's guitar often takes centre stage with his chord and single-note playing, clean-toned other than the occasional use of tremolo and ambience effects. Jazzy with substantial film noir vibes, it's an album of cultivated beauty and depth that will enrich with each listen. (JS)

ROSIE FRATER-TAYLOR
FEATHERWEIGHT
(Cooking Vinyl) 8/10

UK singer and guitarist Rosie Frater-Taylor is a refreshing musician who marries great guitar chops with interestingly multi-layered songs. With accolades from Jimmy Page and outstanding social media engagement her stylistic traits span Joni Mitchell to Stevie Wonder, and John Mayer to Everything Everything in a rock-pop-soul-jazz hybrid cluster of sonic colour. Over 11 tracks her guitar playing ranges from extended chord arpeggiating to jazzy single-note passages, often preferring clean or pushed clean tones. With most tracks over four minutes long, she has plenty to say. Her cover of TLC's classic, No Scrubs is respectful of the original but with lovely clean humbucker tones, delicate arpeggiating and outro guitar and vocal scatting. Fingerpicker, Hold The Weather, is the first single and intrigues as the triplet rhythms ricochet around the band, and the outro births ear-twisting rock riff lines. Nice to hear a new name with fresh musical flavours. (JS)

TINSLEY ELLIS
THE NAKED TRUTH
(Alligator Records) 8/10



If you're a fan of Muddy Waters, Skip James, Robert Johnson and Son House, Tinsley Ellis' new album will appeal. Tinsley brings his own style to the genre though, with rounded vocals and wonderful fingerpicking. With 12 tracks it's a stripped-down presentation featuring propulsive guitar. Slide-driven opener, Devil In The Room is ear-catchingly good (open G tuning on his 1937 resonator) while Windowpane sounds like he's actually in the room. Son House's Death Letter Blues sounds both new and old with its pounding foot-stomps. Silver Mountain is a strummy acoustic instrumental (think Jimmy Page) full of evocative 60s California optimism. Leo Kottke's A Soldier's Grave On The Prairie features slinky slide work while the Robert Johnson vibed Hoochie Mama has strong guitar and vocal identities. Rootsy blues for 2024, nice! (JS)

TRIO HLK
ANTHROPOMETRICKS
(Ubuntu Music) 9/10

Trio HLK is a modern jazz based band featuring eight-string guitarist Ant Law, pianist Rich Harrold and drummer Rich Kass. For this new album they partnered with cellist Natalie Clein and vocalist Varijashree Venugopal, and with all seven tracks grown from jazz standards using new rhythms and harmonic reappropriations, it's a modern-sounding album enhanced further by Ant's muscular playing. Album title and first single (see YouTube) is a nearly 11-minute re-imagining of Charlie Parker and Dizzy Gillespie's Anthropology, brimming with wonderful vocal phrasing from Varijashree, trippy rhythmic interplay and moments of unison virtuosity. Concertinas (For Bill) has melodic shards of Miles Davis' All Blues, but warped with staggered rhythmic variations. The pairing of cello and eight-string guitar here is sympathetic and stimulating as they dart around each other. Law's chops are well to the fore in Flanagan's Lament as guitar/piano call and response phrases fly around. This is big, exclamatory music, perfect for those that hunger for brave new soundscapes. (JS)

GENTLE GIANT
THE MISSING PIECE
Alucard 9/10

This is Steven Wilson's remix of the band's classic album, originally released in 1977. It marked a change of pace with its shorter, rockier tracks responding to punk as well as record company pressure to 'do a Genesis' and make prog-tinged hit singles. Alas no hits came, although tracks like I'm Turning Around and Who Do You Think You Are represent noble attempts to fuse prog to pop. It's the quirky ballads that resonate, however, as in As Old As You Are Young and the superb Memories Of Old Days, whose acoustic guitar duet between Gary Green and Ray Shulman sounds fresh and sonorous today. Singer Derek Shulman is on record as saying that the original mix lacked bass, but Steven Wilson's magic in this 2024 remix has restored the low register nicely. [DM]

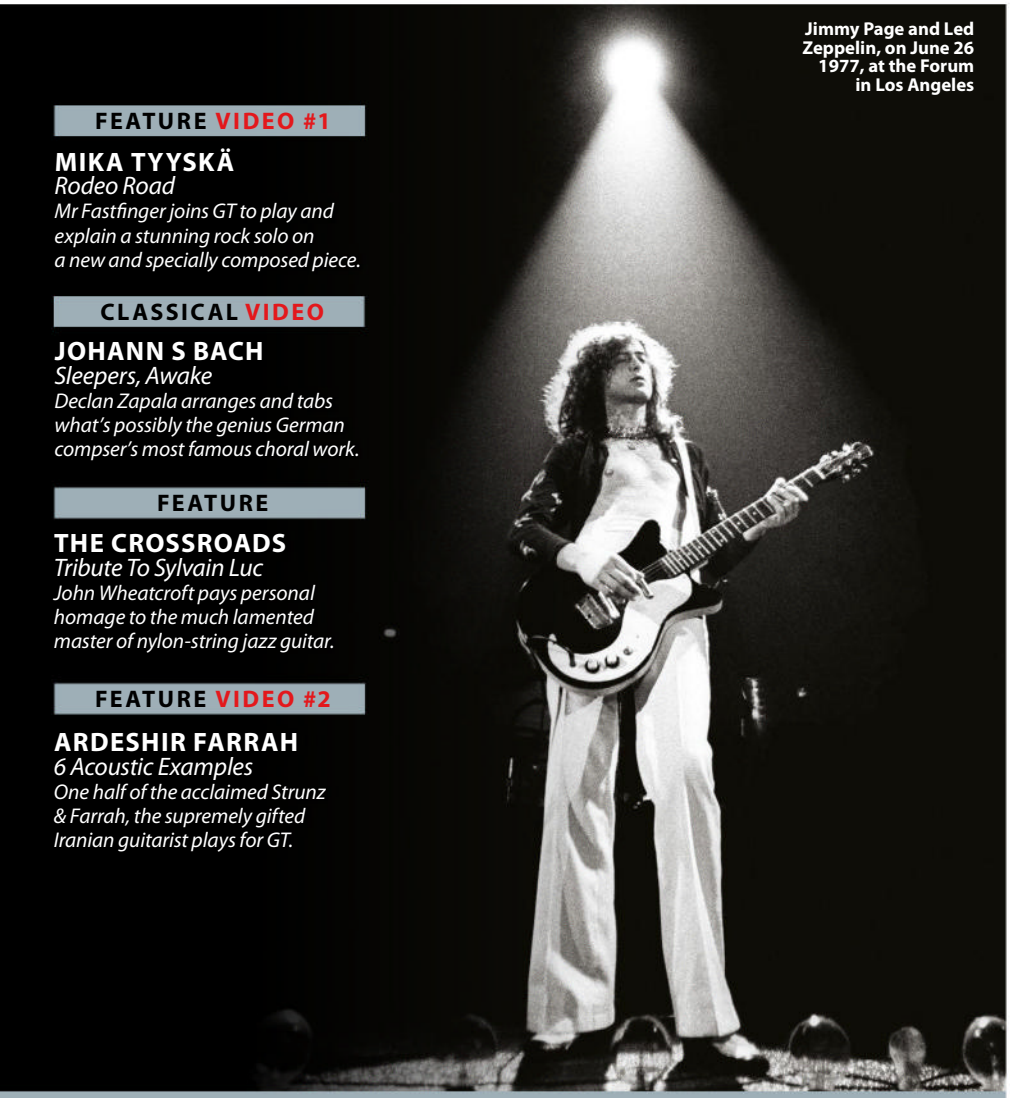
RICHARD THOMPSON
SHIP TO SHORE
New West Records 9/10

Richard Thompson maintains a taut standard for all his records. The lyrics are shrewd and incisive; not without compassion but avoiding sentimentality at all times. The result is typically great, but some Thompson albums rise a touch above the others, like the topmast of a ship on the horizon. Such is Ship To Shore. Opener Freeze sees people teetering on the brink of misfortune, the narrative propelled by a driving, piratical rhythm and an almost shanty-like melody, tumbling down like the fortunes of the song's hard-luck characters. Thompson's playing is deft, peeling off lines of double-stops imbued with the spirit of British folk for all their edgy electricity. He has an expertise for painting portraits of jilted men and, true to form, Ship To Shore offers us one of his best examples since the brilliant Uninhabited Man. What's Left To Lose shows off his brilliant knack for chord changes that seem unexpected yet perfectly connected. The album feels more consistent and coherent than his last LP, 13 Rivers, its narrative and melodic thread as strong as a hawser. Masterly. [JD]

ALBUM REVIEWS BY JAMIE DICKSON, JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...



Jimmy Page and Led Zeppelin, on June 26 1977, at the Forum in Los Angeles

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MIKA TYYSKÄ
Rodeo Road
Mr Fastfinger joins GT to play and explain a stunning rock solo on a new and specially composed piece.

CLASSICAL VIDEO

JOHANN S BACH
Sleepers, Awake
Declan Zapala arranges and tabs what's possibly the genius German compser's most famous choral work.

FEATURE

THE CROSSROADS
Tribute To Sylvain Luc
John Wheatcroft pays personal homage to the much lamented master of nylon-string jazz guitar.

FEATURE VIDEO #2

ARDESHIR FARRAH
6 Acoustic Examples
One half of the acclaimed Strunz & Farrah, the supremely gifted Iranian guitarist plays for GT.

Discover the small but potent device that's powered music for decades.

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Jake Wilson: three rock licks

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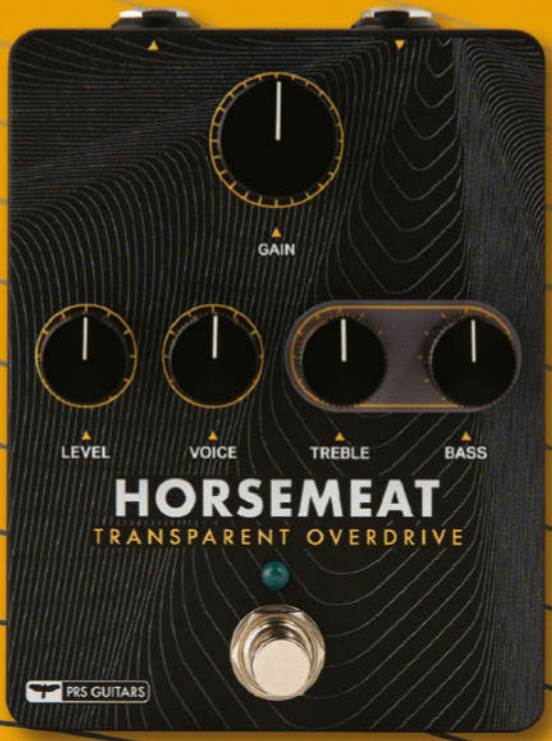

FINDING "THAT" SOUND

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